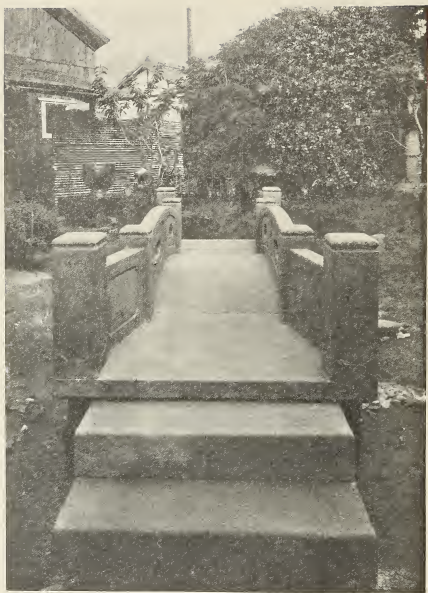


ON FREE VIEW DAY AND EVENING
AT THE AMERICAN ART GALLERIES
MADISON SQUARE SOUTH, NEW YORK
FROM SATURDAY, JANUARY 19TH, 1907
UNTIL THE DAY OF SALE, INCLUSIVE

THE
BUNKIO MATSUKI
COLLECTION OF BEAUTIFUL OBJECTS
FROM CHINA AND JAPAN

UNRESTRICTED PUBLIC SALE
AT THE AMERICAN ART GALLERIES
ON THE
EVENING OF THURSDAY, JANUARY 24TH
AND AFTERNOONS OF FRIDAY AND SATURDAY
JANUARY 25TH AND 26TH

468



CATALOGUE
OF
ARMS AND ARMOR
OF OLD JAPAN

ANTIQUE CHINESE PORCELAINS
AND POTTERY

OLD IMARI BLUE AND WHITE

A REMARKABLE STONE GARDEN BRIDGE

A VERY IMPORTANT COLLECTION OF COLOR PRINTS
JAPANESE TEMPLE AND PALACE CARVINGS
AND OTHER OBJECTS OF INTEREST TO
AMATEURS AND CONNOISSEURS

GATHERED ON A RECENT VISIT TO JAPAN BY

BUNKIO MATSUKI

To be Sold at Unrestricted Public Sale on the Dates
herein Stated. The Sale will be conducted by
Mr. Thomas E. Kirby, of the American Art
Association, Managers, New York:

1907

Press of J. J. Little & Co.
Astor Place, New-York

CONDITIONS OF SALE

1. *The highest Bidder to be the Buyer, and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.*

2. *The Auctioneer reserves the right to reject any bid which is merely a nominal or fractional advance, and therefore, in his judgment, likely to affect the Sale injuriously.*

3. *The Purchasers to give their names and addresses, and to pay down a cash deposit, or the whole of the Purchase-money, if required, in default of which the Lot or Lots so purchased to be immediately put up again and re-sold.*

4. *The Lots to be taken away at the Buyer's Expense and Risk within twenty-four hours from the conclusion of the Sale, and the remainder of the Purchase-money to be absolutely paid, or otherwise settled for to the satisfaction of the Auctioneer, on or before delivery; in default of which the undersigned will not hold themselves responsible if the lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the Purchaser.*

5. *While the undersigned will not hold themselves responsible for the correctness of the description, genuineness, or authenticity of, or any fault or defect in, any Lot, and make no Warranty whatever, they will, upon receiving previous to date of Sale trustworthy expert opinion in writing that any Painting or other Work of Art is not what it is represented to be, use every effort on their part to furnish proof to the contrary; failing in which, the object or objects in question will be sold subject to the declaration of the aforesaid expert, he being liable to the Owner or Owners thereof, for damage or injury occasioned thereby.*

6. *To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can, on any account, be removed during the Sale.*

7. *Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited; all Lots uncleared within one day from conclusion of Sale shall be re-sold by public or private sale, without further notice, and the deficiency (if any) attending such re-sale shall be made good by the defaulter at this Sale, together with all charges attending the same. This Condition is without prejudice to the right of the Auctioneer to enforce the contract made at this Sale, without such re-sale, if he thinks fit.*

8. *The undersigned are in no manner connected with the business of the cartage or packing or shipping of purchases, and although they will afford to purchasers every facility for employing careful carriers and packers, they will not hold themselves responsible for the acts and charges of the parties engaged for such services.*

THE AMERICAN ART ASSOCIATION, MANAGERS.
THOMAS E. KIRBY, AUCTIONEER.

CATALOGUE

FIRST AFTERNOON'S SALE

FRIDAY, JANUARY 25TH, 1907

AT THE AMERICAN ART GALLERIES,

BEGINNING AT 2.30 O'CLOCK

1—PAIR OLD CARVINGS.

55.00 Round panel in form of flying stork, of free design.
Diameter, 18 inches.

2—SMALL RAMMA.

40.00 Flock of geese on the water. Very old example.
Length, 3 inches; width, 52 inches.

3—OLD RAMMA.

13.00 Tennin' hovering in cloud. Beautiful tone of polychrome carving. Sixteenth century.
Height, 7¼ inches; width, 41 inches.

4—SMALL SHRINE DOORS.

50.00 Fourfold lattice-work. Each section has two carved panels of iris and kokôtsu flowers.
Height, 39 inches.

5—SMALL RAMMA.

20.00 Plum blossom and bamboo. Fine old example. Sixteenth century.

6—PAIR OF SHRINE RAMMAS.

25.⁰⁰ Waves and turtle. Fine tone of polychrome carving. Sixteenth century.

Length, 4 inches; width, 33 inches.

7—PAIR OF SMALL RAMMAS.

55.⁰⁰ Rare polychrome carving. Waves and turtle design. Sixteenth century.

Length, 8 inches; width, 31 inches.

8—OLD CHINESE CARVING.

22.⁶⁰ Life of wise men; carved Chinese oak and coated with gold lacquer. Seventeenth century.

Height, 13 inches; width, 63 inches.

9—OLD TEMPLE TABLE.

17.⁶⁰ Rich and graceful lotus flower design. Very rare example. Sixteenth century.

Height, 9 inches; length, 25 inches.

10—PAIR OF SMALL CHINESE DOORS.

55.⁰⁰ Teakwood, natural finish. Principal panels richly carved with groups of figures in action. Date, 1750.

Height, 39½ inches; width, 15 inches.

11—CHINESE DESK SCREEN.

16.⁰⁰ Perforated wood carvings, polychrome. Traveller on horseback, with attendant on foot. Sixteenth century.

Height, 7¾ inches.

12—IMARI PLATE.

10.⁰⁰ Clear white, hard paste. Finely painted decoration of a subject known as the One Thousand Storks. Six-character mark of Chêng-hwa underneath the foot.

Diameter, 15 inches.

13—CHINESE PLATE.

8.⁰⁰ Hōwō bird and peony design. Mark, Chêng-hwa.

Diameter, 14¾ inches.

14—IMARI DISH.

8.00 Oblong; conventional butterflies and pine leaves, in dark cobalt blue. Date, 1800.

Length, 11 inches.

15—OLD IMARI PLATE.

20.00 Three varieties of chrysanthemums, painted in various shades of cobalt blue.

Diameter, 14¼ inches.

16—LARGE IMARI PLATE.

20.00 Plum blossom and bird design in diamond. Opening painted in rich cobalt blue. Scalloped edge. Six-character mark underneath the foot. Date, 1750.

Diameter, 19 inches.

17—IMARI PLATE.

17.00 Japanese begonia flowers and fret border finely painted in two shades of cobalt blue. Date, 1720.

Diameter, 17½ inches.

18—OLD IMARI SAKE BOTTLE.

17.00 Cylindrical shape. Deep blue, of superbly reverberant tone, decorated in black and gold. Three panels, with temples and figures. Rare example. About 1650.

Height, 9½ inches.

19—OLD IMARI DISH.

10.00 Remarkable humoristic decoration in two shades of blue and green. Dancing men and butterflies in a freely conventionalized design.

Height, 5½ inches.

20—OLD IMARI SQUARE DISH.

6.00 Blue and white decoration; strong motive of tree and hōwō bird. Narrow Greek-fret border. Mark, Fuku. About 1720.

7½ inches square.

21—OLD IMARI SAKE BOTTLE.

10.⁰⁰ Charming shape. Rich and strong decoration of chrysanthemums in light and dark blue on white ground. Slightly cracked at base. About 1700.

Height, 7 inches.

22—IMARI DISH.

7.⁰⁰ In form of fan; carp and waterfall design, in two shades of rich cobalt blue. Date, 1750.

Length, 11½ inches.

23—IMARI PLATE.

10.⁰⁰ Figure of Shojio in chrysanthemum garden. Border a unique Tsurara decoration. Date, 1700.

Diameter, 15 inches.

24—ROUND DEEP PLATE.

9.⁰⁰ Old Imari porcelain; peacock on pine tree branch. Rocks, flowering plants and cloud forms in two shades of underglaze blue. Border of grape-vine, rocks and foliated scrolls.

Diameter, 12½ inches.

25—OLD IMARI PLATE.

10.⁰⁰ Various Japanese designs; chrysanthemum border. Scaloped edge. Date, 1750.

Diameter, 15 inches.

26—OLD IMARI PLATE.

13.⁰⁰ Figure of Kikujido and his favorite flowers. Elaborate fret border. Date, 1720.

Diameter, 16 inches.

27—TEMPLE CABINET.

116.⁰⁰ With hinged doors. Bamboo foliage and pheasant design, carved in ramma and round panels on the doors.

Height, 40½ inches; width, 22 inches.

28—TEMPLE CABINET.

175.⁰⁰ Pair hinged doors, with round carved panels of plum blossoms. Upper and lower panels are decorated with carvings of plum and water plants.

Height, 41 inches; width, 22 inches.

29—OLD WEATHER-WORN CARVING.

117.⁰⁰ Strongly modelled tiger emerging from bamboo thicket. Fifteenth century.

Height, 12 inches; width, 19 inches.

30—OLD WEATHER-WORN CARVING.

22.⁰⁰ Crouching dragon, in profile, peering from cloud. Fifteenth century.

Height, 12 inches; width, 19 inches.

31—OLD WEATHER-WORN CARVING.

26.⁰⁰ Dragon, with spreading wings, descending from clouds. Vigorous work in warm gray tone. Fifteenth century.

Height, 11 inches; width, 28 inches.

32—SMALL SHRINE DOORS.

116.⁰⁰ Fourfold lattice-work; each section has richly carved panel of plum, chrysanthemum, lily and bamboo design. Lower part flock of geese on the water.

Height, 36 inches.

33—SMALL SHRINE DOORS.

76.⁰⁰ Fourfold lattice-work; each section has richly carved panel of iris and kokôtsu flowers.

Height, 39¼ inches.

34—OLD TEMPLE GONG.

30.⁰⁰ Dark bronze; fine tone. Has carved gold lacquer stand. Eighteenth century.

35—OLD IMARI PLATE.

10.⁰⁰ Landscape with willow. Gosu blue. Delicate karakusa border. Brown crackle glaze. Date, 1700.

Diameter, 12½ inches.

36—LARGE IMARI PLATE.

12.⁰⁰ Decoration of equestrian figure and attendant crossing the bridge. Marine view, landscape and mountain scenery finely pencilled in rich tones of underglaze blue. Border of blossoms and fret designs. About 1740.

Diameter, 18½ inches.

37—LARGE IMARI PLATE.

11.⁰⁰ Clear white, hard paste. Decoration of panels, within which are twelve animals of the zodiac, painted in rich tones of underglaze blue. Date, 1730.

Diameter, 18½ inches.

38—OLD IMARI PLATE.

6.⁰⁰ Free decoration of Chinese flowers. In border, two bands of delicate karakusa pattern. Date, 1700.

Diameter, 16 inches.

39—OLD IMARI BOWL.

7.⁰⁰ Scallop edge. Shi-shi and peony design in blue. Date, 1750.

Diameter, 12 inches.

40—OLD IMARI PLAQUE.

8.⁰⁰ Conventional peony flowers in Gosu blue. Date, 1750.

Diameter, 16½ inches.

41—OLD HIZEN TRAY.

14.⁰⁰ Tiger and peony in Gosu blue. Mark, Kameyama. Fine quality. Date, 1750.

Length, 17 inches; width, 11 inches.

42—OLD IMARI DISH.

6.⁰⁰ Peony karakusa on centre; elaborately decorated border. Date, 1750.

Diameter, 12 inches.

43—OLD KUTANI DISH.

11.⁰⁰ Medallion of dragon in relief. Blue karakusa border. Date, 1700.

Diameter, 8½ inches.

JAPANESE BASKETRY

NOTE.—In this remarkable collection of Chikkosai baskets, Mr. Matsuki offers a feature of rare quality and uncommon interest. Chikkosai, of Taniba, is to-day the foremost basket-maker of Japan.

44—BASKET.

18.00 Shape of jar, beautifully proportioned. Pattern of weave: shower-belts of horizontal lines, with perpendicular between. By Chikkosai.

Height, 7 inches.

45—BASKET.

15.00 Shape of square bowl, with rounded corners and bulging sides; legs at corners. Weave: a pattern of bars in close parallels. By Chikkosai.

Height, $3\frac{1}{2}$ inches.

46—BASKET.

17.00 Long, rectangular box. Pattern of weave shows a panel of small squares on top and similar design on sides where, in connection with rim of cover, a fine cornice-like effect is produced. By Chikkosai.

Height, $3\frac{1}{4}$ inches; length, $11\frac{1}{4}$ inches.

47—BASKET.

16.00 Shape of square box, with rounded corners. Pattern of weave: on cover 81 small squares, enclosed in large square by parallel lines; similar design on sides. By Chikkosai.

Height, $3\frac{1}{4}$ inches; width, $6\frac{3}{4}$ inches.

48—BASKET TRAY.

18.00 Rectangular, with rounded corners. The edge is particularly well woven. By Chikkosai.

Length, $13\frac{1}{2}$ inches; width, 10 inches.

49—BASKET TRAY.

18.00 Oval shape. Skilfully woven in pattern known as "Asa-noha."

50—BASKET TRAY.

23.00 Similar to the preceding.

51—BASKET AND TRAY.

32.50 Rectangular casket, with hinged cover and rounded corners on fan-shaped tray. Legs at corners. Pattern of weave: In casket, an extraordinary effect of curving wave lines. On tray, a delicate zigzag design, formed by combinations of broad and narrow strips. The openwork rim formed of interlacing circles. By Chikkosai.

52—BASKET.

30.00 Rectangular in shape, with rounded corners; considerably larger at top than at bottom. Double-hinged cover. Pattern of weave: a multiplicity of small hexagons.

Height, $3\frac{1}{4}$ inches; length, $7\frac{1}{2}$ inches.

53—BASKET.

62.50 Large square shape, with cover; smaller at top than at bottom. Legs at corners prolonged towards top in tapering form, and dividing sides into panels. Pattern of weave: Diamond-shape unit, forming small and large hexagons and six-pointed star. By Chikkosai.

Height, 6 inches; width, 9 inches.

54—BASKET.

15.00 Shape of round, covered dish. Pattern of weave: On cover, square filled with 49 small squares; on bulging body, a belt with design of perpendicular lines alternating with horizontal. By Chikkosai.

Height, $3\frac{1}{2}$ inches; diameter, $6\frac{1}{2}$ inches.

55—BASKET.

10.00 Shape of round, flat-bottomed dish, with bulging body.
Pattern of weave: Parallel horizontal lines on sides. By Chikkosai.

Height, 3 inches; diameter $6\frac{1}{2}$ inches.

56—BASKET.

10.00 Long, rectangular, with cover, delicately woven in pattern known as "Kashiwade." By Chikkosai.

57—BASKET.

15.00 Shape of square box, with rounded corners. Woven in pattern known as "Kashiwade." By Chikkosai.

58—BASKET.

15.00 Form, a tall cylinder, with cover. Pattern of weave: On cover several squares within squares; on body series of horizontal lines, divided into three belts by bands of small squares, one single, one double. By Chikkosai.

Height, 7 inches; diameter, 4 inches.

59—BASKET.

12.00 Similar form; different art of weaving known as "Yamaha."

60—BASKET.

47.00 Made in three superposed sections. Rectangular, with cover. Pattern of weave: Diamond-shape unit, forming small and large hexagons and six-pointed star. By Chikkosai.

Height, 11 inches.

Length, 14 inches; width, 9 inches.

61—BASKET.

17.00 Shape of covered bowl in original hexagonal form, the angles of top centering between the angles of the bottom,

with sides consequently in triangular planes beautifully modulated, and divided into six panels. Pattern of weave: a multiplicity of small hexagons. By Chikkosai.

Height, 3¼ inches.

62—FRUIT BASKET.

20. ^{vs} Handle and rim is woven in the style known as "Nawade." By Waichisai, pupil of Chikkosai.

Height, 8½ inches.

63—FRUIT BASKET.

33. ^{vs} By Waichisai, pupil of Chikkosai.

Height, 9 inches.

64—BASKET.

21. ^{vs} Old Japanese basket, with cover, containing tea set: rare kutai tea-pot, five cups of old blue and white seto, with five pewter saucers and old blue and white tea-jar.

64A—OLD CHINESE BASKET.

27. ^{vs} Rare antique basketry, seldom found in Orient. Unique square form, woven with cherry-tree bark. Folding brocade bag.

Height, 7½ inches.

64B—OLD JAPANESE BASKET.

15. ^{vs} Round, without cover. Rough but skilful weaving.

64C—OLD CHINESE BASKET.

21. ^{vs} Masterly woven. Used for flowers.

64D—OLD CHINESE BASKET.

21. ^{vs} For flower arrangement. Rare example.

64E—OLD JAPANESE BASKET.

30. ^{vs} For flower arrangement. Rare weaving and graceful form.

64F—OLD JAPANESE BASKET BOX.

8. ^{no} Rectangular, with cover. Surface of the box is skilfully woven in basketry.

Height, 5 inches; length, 14 inches.

65—OLD ARMOR.

88. ^{no} Complete. The breastplate, with its curious effect of nudity, is a remarkable example of the art. It is called "Ga-kido," and represents a body emaciated by fasting and hardship, symbolizing the endurance of an intrepid warrior. The shoulder-guard decorated with peony and lion design in relief. Helmet is of form known as "Bozu," or shaved head. Rare example. Date, about 1500 A.D.

66—OLD ARMOR.

35. ^{no} Complete; rare shiraito-odoshi, or white silk-cord suit. Minutely laminated helmet; large Kuwa-gata mayedate, with imperial kiri crest. Date, sixteenth century.

67—OLD HELMET.

47. ^{no} Tall and graceful shape, classic quality in design. A richly decorative dragon in high relief, clinging, from back to front. Crest of Lord Mizuno. Sixteenth century.

68—HELMET.

35. ^{no} Cone-shape, lines slightly curving; hōwō bird and dragon design, inlaid in gold and silver. Seventeenth century.

69—HELMET.

40. ^{no} Tall, dome-shape; interesting visor. Sixteenth century.

70—HELMET.

22. ^{no} Large rivets and elaborately decorated visor. Crest of Satsuma. Sixteenth century.

71—HELMET.

38.⁰⁰ Two plates; pair of deer's antlers. Rare specimen of late Ashikaga period. Date, about 1650.

72—HELMET.

22.⁸⁹ Twenty-seven laminations, without rivets. Peculiar fukikayeshi, lined with leather. Seventeenth century.

73—MAILED SLEEVES.

10.⁰⁰ Very costly example of sleeves, executed in height of Toyotomi prosperity. About 1580.

74—MAILED SLEEVES.

7.⁰⁰ Prevailing design of plum blossom in relief; remarkable and very rare example. Fifteenth century.

75—MAILED SLEEVES.

9.⁰⁰ Plates of various crests reinforced together. Sixteenth century.

76—MAILED SLEEVES.

6.⁰⁰ Rare and fine example. Splendid quality shown in iron plates. Crest of Daimyo Satake. Sixteenth century.

77—MAILED SLEEVES.

6.⁰⁰ Cherry and plum crests. Fifteenth century.

78—SUIT OF ARMOR.

126.⁰⁰ Breastplate has repoussé of dragon design. Helmet is rare Kuwagata. Came from Daimyo Tsugaru. About 1720 A.D. By Myochin Munesuke.

79—OLD IMARI SAKE BOTTLE.

6.⁰⁰ Cylindrical shape; rich blue and white decoration of broadly sketched landscape. About 1680.

Height, 6¼ inches.

80—SHUNZUI INCENSE BURNER.

5-⁰⁰ Melon shape, with rich decoration in blue and white, each division with different design in landscape, flowers and geometrical patterns. Metal cover of basketry. Sixteenth century.

Height, $3\frac{1}{2}$ inches.

81—TEA-JAR.

6-⁰⁰ Rectangular shape, richly decorated in blue and white. On one panel a Chinese gentleman at tea on a garden terrace, and a lady in the foreground. Poetic inscriptions fill the three other panels. Made by Kitci, Kioto. About 1790.

Height, $4\frac{3}{4}$ inches.

82—OLD IMARI TEA-JAR.

10-⁰⁰ Exquisite quality in glaze and in decoration of blue and white. A party of gentlemen and ladies enjoying rural festivities. About 1700.

Height, $3\frac{3}{8}$ inches.

83—OLD IMARI TEA-JAR.

7-⁰⁰ Blue and white decoration of exquisite effect in pure tone and quality of line. Cover with bit of landscape and finely pencilled border of wave motive. On body a spirited representation of ponies in pasture. About 1700.

Height, $3\frac{1}{4}$ inches.

84—OLD CHINESE CENSER.

10-⁰⁰ Beautiful proportions, and floral decoration in blue and white.

Height, $2\frac{1}{2}$ inches.

85—OLD ARITA COVERED BOWL.

11-⁰⁰ Spheroidal in shape. Pale bluish tone. Very delicate texture of porcelain. Graceful decoration of willow trees, with flock of storks in flight. About 1750.

Height, $4\frac{1}{2}$ inches.

86—OLD ARITA JAR.

25.⁰⁰ Flattened spheroid shape. Rich decoration of wistaria in blue on pure bluish-white ground. About 1750.

Height, 5 inches; diameter, 9 inches.

87—OLD IMARI PLAQUE.

15.⁰⁰ Rare example of free landscape; decoration in blue on creamy crackled ground. Wide foliage border. Outside, delicate design of vine, with flowers in fine lines. About 1650.

Diameter, 12½ inches.

88—OLD IMARI BOTTLE.

58.⁰⁰ Strong floral decoration, strikingly conventionalized. Delicate creamy crackle. About 1680.

Height, 15½ inches.

89—RARE OLD IMARI PLATE.

25.⁰⁰ Flock of deer decorated in various delicate shades of cobalt blue. Very fine example. Date, about 1680.

Diameter, 25 inches.

90—IMARI PLATE.

12.⁰⁰ Landscape with waterfall. Fine example.

Diameter, 18½ inches.

91—LARGE OVAL TRAY.

14.⁰⁰ Imari porcelain, carp and wave designs finely painted in two shades of underglaze blue. Date, 1700.

Length, 15 inches.

92—LARGE IMARI PLATE.

12.⁵⁰ Clear white, hard paste; fisher-boy carrying baskets and crossing a foot-bridge. Water scene and mountains painted in fine underglaze blue. Border of flowering plants and scrolls carved in high relief in the paste. Scalloped edge, which is invested with a metallic glaze.

Diameter, 15 inches.

93—HELMET.

27.⁰⁰ Yeboshi form of two plates. Elephant with trunk forming mayedate. Seventeenth century.

94—HELMET.

26.⁰⁰ Extremely rare form, with six plates; very broad and steep visor. About 1550.

95—HELMET.

27.⁰⁰ Cone-shape; five plates. Enfolded by dragon, with head at apex. About 1700.

96—HELMET.

37.⁰⁰ Momogata of one plate. Conventional dragons in repoussé. About 1580.

97—MYOCHIN HELMET.

32.⁰⁰ Sixty-two laminations without rivets. Well proportioned, with low hachimanza and broad visor. Myochin Yoshitaka. About 1630.

98—BREAST AND BACK PLATES.

62.⁰⁰ The breastplate bears the crest of dragon, beautifully wrought in low relief. By Myochin Yoshishige. About 1550.

99—GOLD LACQUERED SADDLE.

18.⁰⁰ Awai crests and crane design, on gold brocade pattern. Made by order of Takugawa second. About 1620.

100—SADDLE: *Pair Stumps*

12.⁰⁰ Iron plated; richly ornamented with inlaid design of lion. About 1580.

101—~~SADDLE.~~ *Pari Stumps*

12.57 Iron plated; decorated with design of grape-vines inlaid in gold and silver. Early fifteenth century.

88.00 102—OLD ARMOR.

Complete. The plate forged with spray of silver, producing effect of snowflakes. The shoulder-guard has Sanscrit letters signifying names of two Hindoo war gods, in relief. Sixteenth century.

46.00 103—OLD ARMOR.

Complete. "Moyogi-Odoshi," or green cord suit; peculiarly short shoulder-guard. The helmet has four laminations, with seven plates in neck-guard; mayedate of Oni. Date, about 1700.

65.00 104—OLD ARMOR.

Complete. The breastplate is plain "Tokkurido." The Kusazuri is beautifully reinforced with iron plates in form of split bamboo. The helmet is elaborately inlaid with dragon pattern. The mayedate is of a graceful new moon and rabbit design. Made by Mune Nao, province of Kaga, about 1680.

80.00 105—OLD ARMOR.

Complete. Rare "Murasaki-Odoshi," or purple cord suit. The cross-pattern of rivets in gold and silver is a very unique feature. The helmet of three laminations with five-plate neck guard. Date, sixteenth century.

106—MANDARIN NECKLACE.

38.00 Amber beads of light sherry color, divided in groups of five by larger opaque beads of beeswax yellow.

107—MANDARIN NECKLACE.

28.00 Delicate effect of small amber beads of uniform golden translucence. Three turquoise insets and turquoise ornament, with pendants of opalescent pearly-toned amber.

108—MANDARIN NECKLACE.

60.00 Amber beads of rich sherry tone, with four large beads of jade of pearly grayish green and charms of carved jade.

109—MANDARIN NECKLACE.

27.50 Fine old amber beads of varied hues, ranging from dark sherry color to pale gold and waxen opacity to clear translucence.

110—JAPANESE CRYSTAL BEADS.

37.00 Genuine cut Kafu crystal.

111—MANDARIN BEADS.

22.00 Of amber, exquisitely carved in knotted form; separated at intervals by smaller beads of green jade and two large ones of pearly-white jade.

112—MANDARIN BEADS.

27.50 Similar to the preceding.

113—MANDARIN NECKLACE.

30.00 Beads of green jade, varying in beautiful tones and mottled with white.

114—JADE BRACELET.

30.00 Eight discs of brilliant green jade, engraved with heads and wings of birds. Linked with gold chain of 14-carat.

115—JADE NECKLACE.

- 37.⁰⁰ Thirteen discs of green and white jade beautifully mottled; scalloped edges, and engraved with conventional design. Linked with gold chain of 14-carat.

116—JADE NECKLACE.

- 38.⁰⁰ Twenty-four small green jade beads with three pendants. Linked with gold chain of 14-carat.

117—OLD CHINESE SILVER URN.

- 145.⁰⁰ A work combining graceful proportions, freedom of design modifying conventional form, and exceedingly rich ornament.

Height, 13½ inches.

118—SET SILVER SERVICE.

- 168.⁰⁰ Coffee and teapot, with sugar and creamer. Genuine sterling quality, skilfully hammered out in "ishime," and covers are surmounted with cream-white jade. Made by Miyamoto, celebrated silversmith of Tokio.

119—LADY'S PUFF-BOX.

- 27.⁶⁷ Modern Japanese silver, fine-textured tooling of surface; white jade cover, with fruit and flower design.

Height, 2 inches; width, 4¾ inches.

120—LADY'S PUFF-BOX.

- 26.⁰⁰ Modern Japanese silver. Free relief design of bee and sprays of bloom. Inset in cover, jade of green and smoky pearl.

Height, 2¼ inches.

121—LADY'S PUFF-BOX.

- 20.⁰⁰ Modern Japanese silver. Relief ornament of wistaria spray. In cover, perforated pearly-white jade, with parrot and flowers encircled by bamboo.

Height, 2¼ inches.

122—LADY'S PUFF-BOX.

20.00 Modern Japanese silver. Butterflies and blossoms in low relief. Pearly jade perforated ornament inset in cover, with design of conventionalized butterflies.

Height, 2¼ inches.

123—LADY'S PUFF-BOX.

20.00 Modern Japanese silver. Free wistaria and wasp motive, in relief ornament. Cover of perforated pearly-gray jade in rich floral design.

Height, 2½ inches.

124—MODERN SILVER BOWL.

27.00 Hammered metal, the marks of hammer giving a scale-like surface. By Miyamoto of Tokio.

Height, 4½ inches; diameter, 10 inches.

125—LADY'S PUFF-BOX.

20.00 Oval shape. Modern Japanese silver, finely tooled surface. Cover of beautiful warm, light, smoky jade, with arabesque design in low relief.

Height, 2 inches; length, 4¼ inches.

126—LADY'S PUFF-BOX.

25.00 Modern Japanese silver. Relief ornament of flowers and butterflies. Cover with jade decoration of conventionalized chrysanthemum.

Height, 2½ inches.

127—LADY'S PUFF-BOX.

22.50 Modern Japanese silver. Free relief ornament of plum blossoms and butterfly. Inset in cover, perforated jade of peony motive, pearly-green tone.

Height, 2½ inches.

128—MAILED SLEEVES.

6.00 Cherry and Hanabishi crests. Early Tokugawa period. Seventeenth century.

129—MAILED SLEEVES.

- 5.⁰⁰ Fine workmanship of late Ashikaga period. Upper parts are decorated with kiri crests. Reinforced with small plates, known "Kasane-Tsubo." Dragon-fly crest. About 1350.

130—MAILED SLEEVES.

- 6.⁰⁰ Rare old specimen of early Ashikaga period. Peculiarly reinforced with diamond-shaped plates. Imperial crests. Fifteenth century.

131—MAILED SLEEVES.

- 7.⁰⁰ Hanabishi crest in shakudo. Masterly work of Toyotomi period. About 1680.

132—MAILED SLEEVES.

- 7.⁰⁰ Sanscrit letters, in repoussé, signifying the name of Fudo. Reinforced with small iron plates known as bamboo split. Fifteenth century.

133—DAIMIO IRON HAT.

- 10.⁰⁰ Eight laminations; form of Fujiyama. About 1680.

134—DAIMIO IRON HAT.

- 12.⁰⁰ Eight laminations; form of Fujiyama. By Myochin Yoshinobu. About 1680.

135—DAIMIO IRON HAT.

- 15.⁰⁰ Eleven laminations; pair of lions in repoussé. Myochin Tomotada. About 1640.

136—DAIMIO IRON HAT.

- 25.⁰⁰ Exquisite proportions; 24 laminations; each edge decorated with cut iron plate. Elaborately ornamented hachimanza and rivets. Myochin Yoshitaka. About 1575.

137—DAIMIO IRON HAT.

11.00 Eight laminations; form of Fujiyama. About 1650.

138—COMMANDER'S HELMET.

5-6.00 Strikingly elegant gold-lacquered design. In fluting, fine gold-lace work in relief, together with delicate beadings. The antelope-like horns, ears and eyes represent those of a demon. Richly wrought hachimanza. Crest of Marquis of Mayeda. Sixteenth century.

139—MYOCHIN HELMET.

18.00 Beautiful dome-shape, with close laminations, without rivets. No ornamentation round hachimanza. Fourteenth century.

140—HELMET.

12.00 Bowl-shape, with large rivets and interesting geometrical design in lines of plates. Fourteenth century.

141—HELMET.

16.00 Simple bowl-shape, with lines in relief, indicating six gorings. Very old example. Twelfth century.

142—HELMET.

Strikingly beautiful lines of dome-shape; effectively simple decorative quality of hachimanza, with pair of pendants in relief on front. Rare specimen in Hojo period. Thirteenth century.

143—HELMET.

17.00 Dome-shape, with remarkable disposition of spiked rivets in groups. Ornamentation of applied plates of decorative shape. Unique visor. Fifteenth century.

144—HELMET.

11.⁰⁰ Dome-shape; laminations, with vigorous quality of rows of six extraordinarily large rivets for each. Butterfly crest on visor. Fourteenth century.

145—HELMET.

11.⁰⁰ Momogata, with pointed apex; four plates riveted at quarterings; decoration of strong incised curving lines. Vertical visor. Fifteenth century.

146—HELMET.

20.⁰⁰ Irregular dome-shape; close-set, lamination-like lines converging at hachimanza. Daimio Oka crest on ear-guards. Fifteenth century.

147—HELMET.

15.⁰⁰ dome-shape, thickly set with rivets. Daimio Aki crest on ear-guards. Sixteenth century.

148—OLD TEMPLE GONG.

20.⁰⁰ Rare, mellow tone. Quality of bronze. Carved gold lacquer stand. Sixteenth century.

149—OLD CHINESE PORCELAIN BOWL.

11.⁰⁰ Landscape, with figure painted in delicate blue.
Height, 4½ inches.

150—OLD CHINESE PORCELAIN BOWL.

6.⁰⁰ Floral pattern, with butterflies in very delicate blue.
Height, 4 inches; diameter, 8 inches.

151—FIVE OBLONG TRAYS.

5.⁰⁰ Imari hard paste porcelain; boats, water plants and cloud forms in two shades of cobalt blue. About 1700.

152—TEN SQUARE TRAYS.

10.⁰⁰ Old Arita porcelain; temples in landscape in delicate underglaze blue. About 1780.

153—TEN IMARI SAUCERS.

10.⁰⁰ Triangular; karakusa pattern in blue. About 1750.

154—TWELVE IMARI PLATES.

27.⁰⁰ Azalea flower, on bank, in deep underglaze blue. About 1700.

155—TWELVE IMARI PLATES.

12.⁰⁰ Snow landscape in dark cobalt blue and in white reserve. About 1750.

156—TWELVE IMARI PLATES.

27.⁰⁰ Landscape design, decorated in fine cobalt blue. Saal mark underneath the foot. About 1750.

157—PAIR OLD IMARI DISHES.

3.⁵⁰ In form of shell; wild geese and reed pattern, delicately decorated in blue. About 1700.

158—IMARI DISH.

4.⁰⁰ Rectangular; Chinese landscape, with delicate border decoration. Date, 1700.

Length, 10 inches.

159—TWELVE IMARI DISHES.

30.⁰⁰ Centre has plum, pine and bamboo design, with border of eight different landscape decorations in two shades of blue. About 1750.

160—TWELVE IMARI DISHES.

27. ⁷ Pale blue decoration of delicate peony leaf. Mark, Fuku.
About 1770.

161—TEN IMARI DISHES.

25. ⁷ Chrysanthemum flower, by rock, decorated in centre in
cobalt blue. Fine oval card design on the border. About
1800.

162—OLD IMARI DISH.

6. ⁷ Clear white, hard paste; fish ascending waterfall; pine
tree and other designs painted in rich underglaze.

Diameter, 12 inches.

163—IMARI DISH.

4. ⁷ Peony-flower design, in deep cobalt blue. Date, 1700.

Diameter, 11½ inches.

164—IMARI OVAL TRAY.

4. ⁷ Clear white texture. In centre, medallions, mountains and
water view, painted in two shades of blue. Border of Chi-
nese symbols and cluster of flowers, in white reserve, on
a clouded blue ground.

Diameter, 12 inches.

165—IMARI PLATE.

10. ⁷ Kikio floral border. Several medallions of spring flowers.
Date, 1780.

Diameter, 18 inches.

166—LARGE IMARI JAR.

35. ⁷ Globular shape, with short, tubular neck; medallions and
symbols painted in underglaze blue; lustrous opaque glaze
over a network of brown crackle.

Height, 15½ inches.

167—PAIR OLD KUTANI VASES.

20.⁷ Rich dark blue on creamy, crackled ground. Sketchy floral design, executed by Kano Morikage. About 1750.

Height, 9 inches.

168—IMARI SAKE BOTTLE.

20.⁷ Rich, formal design in blue on creamy, crackled ground. Metal rim. Mended at neck with gold lacquer. About 1680.

Height, 9 inches.

169—OLD KOREAN JAR.

6-7.50 Dark brown glaze, with Amamori stain.

Height, 8 inches.

170—OLD KOREAN JAR.

102.4 Dark brown glaze, with Amamori stain.

Height, 5 inches.

171—OLD KOREAN VASE.

10.7 Bluish-gray glaze; incised floral decoration.

Height, 11 inches.

172—GOLD LACQUERED SADDLE.

10.0 Japanese flutes and gold brocade; bag design in gold and mother-of-pearl. Fine example of Tayotomi period. About 1580 A.D.

173—MAILED SLEEVES.

8.5 Very fine example of Tokugawa period. Crest of Lord Mizuno. About 1650.

174—SADDLE.

58.7 Entirely coated with costly hirame gold lacquer, ornamented with rare enamelled kanamono of wistaria blossom. Very rare example, made in height of Tokugawa prosperity. Three-star crest. About 1650.

175—~~OLD SADDLE.~~ *Pani Stirrups*

11.00 Iron plated; inlaid in silver. Various Daimio crests in silver. About 1700.

176—MAILED SLEEVES.

18.00 Silver inlaid work; rare example. Daimio Nagai's crest. Ashikaga period. Fifteenth century.

177—MAILED SLEEVES.

22.50 Silver inlaid; work of rare workmanship. Nine-leaf bamboo crest. Reinforced with cherry-pattern plates. Fifteenth century.

178—MAILED SLEEVES.

6.00 Kikio crests. Split bamboo plates on upper part of arm. Rare example of Ashikaga period. About 1480.

179—OLD ARMOR.

105.00 Complete. The breastplate is a rare "Hoteido" coated with black lacquer. The helmet is unique Korean workmanship. Famous armor-maker's name, Kane-Mitsu, inscribed on the sleeve. Fifteenth century.

180—OLD ARMOR.

50.00 Complete. Breastplate is richly decorated with brass. Carved figure of Yasha. Helmet has twenty-three laminations, overhung with red hair. Sixteenth century.

181—HORSE'S ARMOR.

77.50 Reinforced with small square plates of whalebone. Diamond crest. Seventeenth century.

182—HORSE'S ARMOR.

88.00 Reinforced with small plates of whalebone and coated with lacquer. Sixteenth century.

183—HORSE'S ARMOR.

75.00 Reinforced with small plates of whalebone coated with black lacquer. Seventeenth century.

184—OLD SANUKI SAKE BOTTLE.

25.00 Whitish-gray, with delicate warm clouding. Free decoration of bamboo in dark gray-blue. Metallic rim. Date, 1760.

Height, 11 inches.

185—SMALL SAKE BOTTLE.

25.00 Blue and white old Satsuma. Low-relief decoration of herons in ivory-white against ground of waves in luminous blue. Date, 1680.

Height, 6½ inches.

186—OLD IMARI JAR.

32.00 Notable blending of strength and delicacy in the vigorous decorations. Hard crackle. Date, 1600.

Height, 8 inches.

187—OLD AKATSU SAKE JAR.

20.00 Creamy fawn-color ground, with exquisite cloud mottlings in wavy, flowing movement; finely harmonizing with this, the graceful sweep of bamboo and bird-flight decorations in blue. Date, 1670.

Height, 10½ inches.

188—OLD SATSUMA SAKE BOTTLE.

26.00 Full-toned fawn-color shading to dark at neck, with vague spiral movement as of hazy air in quiet currents, half obsecuring a romantic landscape with pagoda. Mark, Goto. Date, 1600.

Height, 11 inches.

189—OLD KIOTO SAKE BOTTLE.

38.⁰⁰ Warm gray tone of crackle ground; young pine-tree decoration in blue. Date, 1750.

Height, 10½ inches.

190—OLD IMARI KORO.

12.⁰⁰ Square form, with handles; delicate blue and white design of lotus pond in low relief. About 1700.

Height, 6½ inches.

191—OLD SAKE BOTTLE.

70.⁰⁰ Warm gray tone of crackle ground, with arterial veinings, the crackle covering entire surface. Decoration in blue, with free design of foliage and bats in flight; frieze of beautiful conventionalized aoi leaves. Mended at neck with gold lacquer. Date, 1650.

Height, 14 inches.

192—OLD IMARI SAKE JAR.

27.⁰⁰ Blue and white. Decoration of Karakusa of free pattern. Contrasting tones of soft fawn-color crackle below with pure white above. Date, 1650.

Height, 12¾ inches.

193—OLD IMARI JAR.

27.⁰⁰ Free decoration of mokusei flowers, with strong conventional frieze. Soft, warm crackles. Date, 1650.

Height, 8½ inches.

194—OLD IMARI JAR.

38.⁰⁰ Rich design of iris flowers and butterflies, with handsome broad frieze. Date, 1630.

Height, 10 inches.

195—OLD IMARI JAR.

42.⁰⁰ Soft Gosu blue; sprays of peonies on ground of creamy brownish crackle. Handsome frieze decoration. Date, 1650.

Height, 10 inches.

196—OLD IMARI JAR.

87.60

Strikingly free conventionalization of floral design on ground of strongly veined crackle. Date, 1650.

Height, 6¾ inches.

197—OLD IMARI JAR.

55.00

Free decoration of peony sprays, with wide frieze covering shoulder. Soft, warm crackles. Date, 1650.

Height, 10½ inches.

198—OLD IMARI JAR.

85.00

Rare blue and white; decoration of clusters of wild flowers with anamori stain, producing warm, clouded ground lightening into clear white toward top. Date, 1600.

Height, 11 inches.

27.60 199—OLD IMARI BOX WITH COVER.

Square; flowering plants painted in brilliant underglaze blue.

Height, 4½ inches.

200—OLD IMARI JAR WITH COVER.

32.50

Delicate orchid flowers, painted in various shades of underglaze blue. With carved stand.

Height, 10 inches.

201—OLD IMARI VASE.

28.00

Slender neck, flaring at top; decoration of flowering vines painted in blue underglaze. Soft brown crackles. About 1680.

Height, 9 inches.

202—OLD IMARI SAKE BOTTLE.

37.50

Decoration of clusters of flowering plants and flying birds. Brown crackle ground lightening into clear white toward top. Fine quality. Date, about 1650.

Height, 14½ inches.

*SECOND AND LAST AFTERNOON'S
SALE*

SATURDAY, JANUARY 26TH, 1907

AT THE AMERICAN ART GALLERIES,

BEGINNING AT 3 O'CLOCK

203—FIVE OLD NETSUKES.

17.⁵⁰ Figures of Chinese hermit and wise men. Each very finely carved by artists about 1770.

204—FIVE OLD IVORY NETSUKES.

26.⁰⁰ Figures of Chinese sages. Each has very rich tone of old ivory.

205—FIVE WOOD-CARVED NETSUKES.

18.⁰⁰ All fine quality of old example. Tiger, monkey-charmer, boys with turtle, figure with tub, and figure of woman.

206—FIVE OLD IVORY NETSUKES.

17.⁵⁰ Tall Chinese figures of various wise men. Rare quality and tone of old ivory.

207—THREE OLD WOOD NETSUKES.

12.⁵⁰ Shoki, with Oni Hotei on boat, and two hermits playing gobang.

208—FIVE OLD IVORY NETSUKES.

15.00 Group of six monkeys, monkey-charmer, mermaid, hermit with fruit basket, and hermit with dragon.

209—THREE OLD WOOD NETSUKES.

12.50 Hermit with stick, frog-charmer, and daimio, whose gown is elaborately gold lacquered.

210—THREE OLD IVORY NETSUKES.

12.00 Very fine quality and workmanship. Ferryboat laden with passengers, Urashima on turtle's back, and finely carved figure.

211—OLD CARVED WOOD INRO.

11.00 Dragon and tiger design. Carved of shitan wood.

212—OLD CARVED WOOD INRO.

22.50 Skilfully carved of Kokutan wood.

213—OLD CARVED WOOD INRO.

27.00 Tiger enveloped in cloud; masterly carved of Tagayasan wood.

214—CARVED INRO.

10.00 Very remarkable example; carved of black coral root.

215—OLD CARVED WOOD INRO.

35.00 Carved of Kokutan wood; dragon and tiger in low relief.

216—OLD CARVED WOOD INRO.

22.00 Three tigers, carved in high relief.

217—RIOKI'S BRONZE ELEPHANTS.

205.⁰⁰ Group of seven animals. Rioki, of Tokio, is foremost in Japan in casting elephants, and his secret treatment of surface of the bronze is beyond all praise. Seal, Rioki, on each bronze.

Tallest, 6½ inches; smallest, 2¼ inches.

218—BRONZE VASE.

80.⁰⁰ Made by Rioto. Pair of elephants pulling rings. Fine green bronze. Seal, Rioki.

Height, 10 inches.

219—BRONZE VASE.

70.⁰⁰ By Rioki. Group of elephants in high relief. Seal, Rioki.

Height, 15 inches.

220—MANCHURIAN BRONZE BELL.

10.⁰⁰ Curious architectural shape; cone-shaped handle, of 13 ringed plates, surmounted by decorative apex of lotus-bud design. Fourteenth century.

Height, 7 inches.

221—OLD CHINESE BRONZE VASE.

120.⁰⁰ Noble simplicity of graceful design. Rich tones of surface, with blendings of olive-green and roseate lilac. Elephant-head handles. Thirteenth century.

Height, 12 inches.

222—OLD CHINESE BRONZE VASE.

106.⁰⁰ Striking strength of character, in graceful simplicity of design, with harmonious curves and beautiful low-relief decoration at base. Yueng dynasty.

Height, 9¾ inches.

223—OLD CHINESE CLOISONNÉ BASIN.

22.⁰⁰ Strongly marked decoration of storks and flowers in green, red and yellow on white ground. Seventeenth century.

Diameter, 14¼ inches.

224—OLD CHINESE BASIN.

17.00 Cloisonné, with design of birds and flowers; animals in border. Bottom of rich bronze tone. Sixteenth century.

Diameter, 10½ inches.

225—OLD CHINESE CLOISONNÉ BASIN.

16.00 Conventionalized hōwō bird and flowers; border of dark, zigzag pattern on white ground. Seventeenth century.

Diameter, 11 inches.

226—OLD JAPANESE IRON BOX.

22.50 Beautiful simplicity of form, giving enhanced value to the strong repoussé relief of Daruma on the cover, with curious accents of gold in the pupils of the eyes and the necklace. Notable inscriptions. Seventeenth century.

Length, 8¾ inches; width, 7¼ inches.

227—WARRIOR'S WRITING-BOX.

20.00 Sheet bronze, with cloud design in repoussé, and freely sketched, incised decoration of two persons crossing a bridge. Also ornaments of applied metal. Seventeenth century.

Length, 8¾ inches; width, 8 inches.

228—METAL BOX.

16.00 Sheet bronze, square-shape, with slightly and delicately curving sides. Repoussé cloud on cover; on sides striking figures of dragons, incised and slightly repoussé. Seventeenth century.

Height, 2¾ inches.

229—ROUND METAL BOX.

7.00 Bronze; cover, in repoussé, of spirited figure of demon, with three-clawed feet, running. Seventeenth century.

230—WARRIOR'S POUCH.

5.00 Bronze face, with repoussé head of demon. Perforated iron netsuke. Seventeenth century.

231—WARRIOR'S WALLET.

5.00

Bronze; dragon in repoussé on cover, with incised border of handsome leaf motive.

232—CHINESE JEWEL CASKET.

18.00

Iron, with silver inlay in diaper pattern. On cover, medalion design in strong geometric pattern.

Height, $2\frac{1}{4}$ inches.

233—OLD HANGING LANTERN.

86.00

Made by Nagoshi, about 1850. Very fine Sentoku bronze. Six sides and foot are beautifully perforated in karakusa pattern. With enamelled chain.

234—OLD HANGING LANTERN.

36.00

Companion to the above.

235—HELMET.

16.00

Eight laminations; pointed at apex without hachimanza. Visor is elaborately decorated around Satusma crest. About 1650.

22.50

236—HELMET.

Five plates, with decorated lines and rivets, crab-like in form. Daimio Odahara crest. About 1500.

237—HELMET.

27.50

Eighteen laminations, with large rivets; pair of horns at flanks. Round mirror mayedate. About 1520.

238—MONGOL HELMET.

68.00

Conical form, with tall hachimanza. Very old type. About 1400.

239—HELMET.

- 235.00 Thirty-two laminations, with notable lines; chrysanthemum crests. About 1560.

240—MONGOL HELMET.

- 37.00 Two plates; conventional design, in low relief. Fourteenth century.

241—HELMET.

- 17.38 Five plates, with decorated rivets, crab-like in form. Sixteenth century.

242—HELMET.

- 37.38 Conical form of nine plates; very broad visor. Sixteenth century.

243—MYOCHIN HELMET.

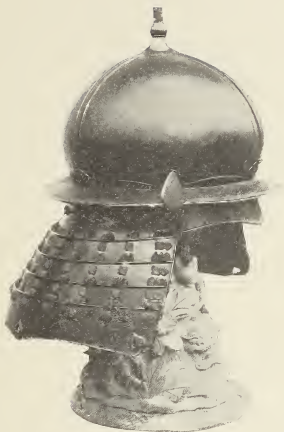
- 73.00 Attributed to Myochin Yoshi-Yasu, about 1450. His works are very highly prized by collectors in Japan. Severe nobility of form and curvature, together with beautiful surface quality, distinguish all his iron work.

244—HELMET.

- 25.00 Profusely ornamented with brass work; long flaps, embroidered with daimio crest. Seventeenth century.

245—FAMOUS NAGASONE HELMET.

- 108.00 Very uncommon and graceful shape of Oriental dome, or emerging sphere. Four divisions above a belt, surrounded by a horizontal rim; the quarterings riveted to the belt and marked by the crest of Kiri, armorer to Tokugawa the First. Inscribed: "Made in Yedo Bushu. Nagasone of Yechizen." Date, about 1610.



246—CHINESE TAPESTRY.

50.00 Free design, in rich, bluish tone, of clouds and waves, with dragons and bats. Seventeenth century.

Length, 72 inches; width, 63 inches.

247—OLD CHINESE TAPESTRY.

70.00 Companion to the preceding, in golden brown. Seventeenth century.

Length, 69 inches; width, 76 inches.

248—CHINESE TABLE-COVER.

40.00 Silk embroidery, in finely wrought geometrical design of red and white, interspersed with figures in green and white and in gold and white. Border of Greek fret to correspond. Seventeenth century.

Length, 140 inches; width, 73 inches.

249—OLD JAPANESE EMBROIDERY.

22.00 Strongly accented design of fans and grasses on ground of old rose. Seventeenth century.

Length, 84 inches; width, 48 inches.

250—OLD JAPANESE BROCADE.

16.00 Handsome geometrical pattern on ground of creamy buff.

Length, 81 inches; width, 43 inches.

251—OLD JAPANESE BROCADE.

30.00 Fine quality in green, red and buff, rich with silver. Sixteenth century.

Length, 80 inches; width, 45 inches.

252—OLD JAPANESE BROCADE.

27.50 Strong and free design of dragons and flowers in circular figures on creamy ground. Seventeenth century.

Length, 79 inches; width, 44 inches.

253—OLD JAPANESE BROCADE.

22.st Free design of flowers on a ground of fine checkered pattern. Sixteenth century.

Length, 81 inches; width, 45 inches.

254—OLD JAPANESE BROCADE.

22.st Free design of birds and flowers, in red and green, on delicate golden-buff ground. Seventeenth century.

Length, 78 inches; width, 44 inches.

255—OLD JAPANESE BROCADE.

20.th Free design of birds and flowers on ground of golden brown. Seventeenth century.

Length, 81 inches; width, 44 inches.

256—OLD JAPANESE BROCADE.

20.th Deep roseate hue, with conventional floral design. Sixteenth century.

Length, 80 inches; width, 44 inches.

257—OLD JAPANESE BROCADE.

22.nd Delicate roseate tone, with refined design in pale olive-green and white. Sixteenth century.

Length, 75 inches; width, 42 inches.

258—OLD JAPANESE BROCADE.

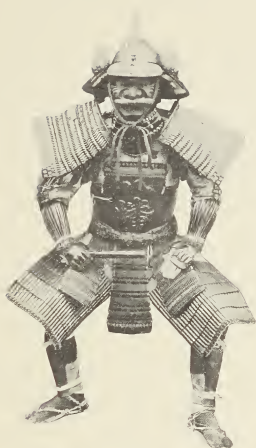
50.th Delicate design of dragons and butterflies on ground of rose. Sixteenth century.

Length, 85 inches; width, 45 inches.

259—OLD JAPANESE BROCADE.

27.th Free design of dragons and clouds; brilliant with gold. Costly specimen. Seventeenth century.

Length, 81 inches; width, 45 inches.



260—OLD ARMOR.

208.00 Complete. In breastplate the face of Oni is in low relief. Mayedate of helmet represents a figure of Bishamon. Helmet of sixty-three laminations; visor elaborately decorated with dragon design in relief. Sixteenth century.

261—OLD ARMOR.

90.00 Made by Myochin Nobuiye, sixteenth century. Breastplate inscribed in relief, with symbol for Hachiman, Japanese god of war. The pair of doves simply represented in the upper part of the symbol stand for the figure eight, or "Hachi," the first word of the name. The helmet is wholly hammered out of one plate. Mayedate of Kuri-Karafudo. Sixteenth century.

262—OLD ARMOR.

75.00 Complete. Breastplate extremely plain, but beautifully modelled, with an effect of nudity. Helmet of thirty-two laminations, with very tall hachimanza, with white hair ornament. Inscribed, Masa-Sada, in Province of Bizen. Date, about 1650.

263—OLD ARMOR.

75.00 Complete. On breastplate the figure of Niowo in low relief. Helmet of sixty-two laminations, with masterly wrought mayedate of Fudo. Rare and costly example. Sixteenth century.

264—TEMPLE CABINET.

140.00 Hinged doors are richly ornamented with carvings in design of cherry flowers and hōwō bird. Lattice-work is lined with green brocade.

Height, 40 inches; width, 21½ inches.

265—TEMPLE CABINET.

95.⁰⁰ Panels on hinged doors and ramma are sumptuous polychrome carvings of pheasants and maple leaf design.

Height, 40½ inches; width, 19½ inches.

266—OLD MANDARIN TRUNK.

22.⁰⁰ Covered with red lacquered leather, richly ornamented in relief and gold, with decoration of dragon and hōwō bird.

Height, 17 inches; width, 20 inches; length, 26 inches.

267—SMALL MANDARIN TRUNK.

12.⁰⁰ Similar to above. Smaller size.

268—OLD MANDARIN TRUNK.

27.⁰⁰ Red leather and gold medallion ornament.

269—SQUARE GOLD LACQUER BOX.

25.⁰⁰ With tray inside. Japanese lake scene round Biwako. Very fine tone of gold. By Kawshosai. About 1760.

Height, 4 inches; length, 6½ inches.

270—OLD GOLD LACQUER BOX.

37.⁰⁰ With design of new moon over golden wave. Masterly executed. Made by Doho Igarashi. About 1650.

Diameter, 6¾ inches.

271—OLD GOLD LACQUER BOX.

47.⁰⁰ Made by Shunsho the First about 1680. Autumnal flowers and cobweb. The motion of wind is admirably portrayed. Exceptionally fine example.

Length, 8 inches; width, 6 inches.

272—OLD GOLD LACQUER ROUND BOX.

27.⁰⁰ Cover ornamented with mouse and nuts in bronze inlay.

Height, 1¾ inches; diameter, 4¾ inches.

273—SOLID GOLD OJIMES.

32.00 Four pieces, all old specimens, made by Kanju, Ikko, etc.

274—SOLID GOLD OJIMES.

32.00 Four pieces, all old specimens, made by Seiju, Yoshitsugu and Ikko.

275—MANDARIN JADE NECKLACE.

110.00 Rare beads of green jade; exquisite soft tone and beautifully wrought. Very costly example. Worn by a Chinese military general.

276—MANDARIN JADE NECKLACE.

60.00 Rare beads of green jade; charming soft tone, exquisitely wrought.

277—MANDARIN JADE NECKLACE.

60.00 Green jade, varying in beautiful tones.

278—MANDARIN BEADS OF AMBER.

36.00 Dark sherry color, beautifully wrought. Very old example.

279—MANDARIN BEADS OF AMBER.

27.50 Dark sherry color, in form of small Foo-choo dates. Rare old specimen.

280—MONGOLIAN NECKLACE.

33.00 Reinforced with carved sandal-wood, jade and glass beads; several richly ornamented pendants.

281—MANDARIN JADE NECKLACE.

106.00 Green jade, varying in beautiful tones, and mottled with white.

282—MANDARIN BEADS OF JADE.

32.⁰⁰ Green jade, mottled with white and various light green shades.

283—MANDARIN BEADS OF AMETHYST.

85.⁰⁰ Rare old Northern China treasure. Worn by a Manchu princess.

284—MANDARIN BEADS OF AMETHYST.

58.⁰⁰ Same as preceding.

285—MANDARIN BEADS OF AMBER.

25.⁰⁰ Light sherry color; smaller beads than the preceding.

286—MANDARIN BEADS OF AMBER.

35.⁰⁰ Light sherry color.

287—SMALL JADE BOX.

70.⁰⁰ Fine quality of rare grass-green.

288—SMALL JADE DESK SCREEN.

90.⁰⁰ Floral design, carved in low relief and partly perforated. Delicate translucent green. With teakwood stand.

Height, 3½ inches.

289—SMALL AMBER BOX.

25.⁰⁰ Beautiful form and color. Very old specimen.

290—ROSE QUARTZ JAR.

105.⁰⁰ With cover; delicate carved peony design in low relief.

Height, 4¼ inches.



291—SMALL JADE CENSER.

35.00 Beautiful mottled green.

292—SMALL JADE ORNAMENT.

27.00 Grasshopper; very fine hisui jade. With carved stand.

293—SMALL JADE BOX.

38.00 In form of leaf, with cover; gray translucent.

294—CARVED KWAN-NON OF AMBER.

280.00 Unusual quality of rich yellow amber. Masterly wrought by Chinese artist, of Kan-he. Benevolent expression of goddess and wonderful flow of drapery. Stands on malachite stand.

Height, 7 inches.

295—CARVED KWAN-NON OF AMBER.

37.00 Companion to the above. Lighter yellow, of exquisite quality and workmanship.

Height, 4½ inches.

296—OLD SUIT OF ARMOR.

98.00 Complete. Breastplate with beautiful figure of Fudo in low relief. Helmet with 23 laminations. Mayedate in gold represents character "fu," signifying negation of adverse qualities, as the prefix in "unconquerable," "invincible," etc. Made by the order of Tokugawa the Second. Date, about 1620.

297—IMPORTANT OLD ARMOR.

165.00 Complete. Breastplate, with large design in low relief, representing a dragon rising from the sea. Helmet with 20 laminations, and Kiri crest mayedate. Made by order of Toyotomi, about 1590.

298—HEIKE HELMET.

- 38.⁰⁰ Very rare type of twenty-six laminations, with broad visor; line of spiked rivets at end of each plate, and concentration of lines at apex. Is characteristic of twelfth century. Worn by Heike family.

299—HELMET.

- 25.⁰⁰ Hammered out wholly from one plate. Graceful rabbit mayedate. Nitta family crest. Fifteenth century.

300—HELMET.

- 25.⁰⁰ Rare example of Toyotomi period. Oni face mayedate and original long neck-guard. Daimio Hotta crest. About 1670.

301—HELMET.

- 20.⁰⁰ Twenty-one laminations; large spiked rivets. Visor is handsomely ornamented with perforated plates. About 1550.

302—HELMET.

- 30.⁰⁰ Momogata of one plate; dragon and cloud design, richly inlaid in silver and gold. About 1720.

303—HELMET.

- 22.⁰⁰ Thirty-two laminations, with spiked rivets; elaborate hachimanza. Tokugawa crest on visor. About 1700.

304—HELMET.

- 30.⁰⁰ Eight laminations, well modelled. Crest of Daimio Mayeda. About 1600.

305—HOJIO HELMET.

- 30.⁰⁰ Rare type of iron work of thirteenth century. Spike-like riveting and inscribed visor.



306—HELMET.

23-10 Beautifully proportioned and elegantly ornamented; surface quality is superb. About 1480.

307—HELMET.

27-0 Extraordinary realistic design, in shape of the helmet-beetle, an aquatic insect called kabuto mushi. Sixteenth century.

308—CARVED TEMPLE PANEL.

Free design of pheasant, carved out of Kiso fir tree. Decorative polychrome carving.

Height, 25 inches; width, 18 inches.

309—CARVED TEMPLE PANEL.

Companion to the above. Peacock design.

310—CARVED TEMPLE PANEL.

Companion to the above. Cockerel design.

311—PAIR OF WOODEN STATUES.

160-10 Figures representing Kanzan and Jittoku, two boys of sacred Buddhist tradition; strongly modelled and colored in rich polychrome decoration. Twelfth century.

Height, 29 inches.

312—TEMPLE CABINET.

195-10 Open, with pair of hinged doors, which are sumptuously decorated with carved design of plum, bamboo and lily flowers. Ramma is elaborately carved; the design of Yamadori.

Height, 51½ inches; width, 27½ inches.

313—TEMPLE CABINET.

- 95-00 Pair of carvings of wreath of lotus flowers, ornamented on hinged doors; upper and lower carvings are same design. Fine effect of polychrome, with delicate hues of gold.
Height, 48 inches; width, 23 inches.

314—OLD TEMPLE TABLE.

- 88-00 Elaborate peony design; gold-lacquered. Sixteenth century.
Length, 34 inches; height, 16 inches.

315—OLD CHINESE PANEL.

- 22-50 Teakwood frame; polychrome carving: "The Home of a Poet"; animated groups of expressive figures in a romantic landscape carved in high relief. About 1750.
Height, 39 inches; width, 15½ inches.

316—CARVED TEMPLE PANEL.

- 37-00 Polychrome carvings of wistaria on network ground.
Height, 40½ inches; width, 8 inches.

317—CARVED TEMPLE PANEL.

- 37-00 Companion to the preceding. Branches of plum blossoms, with pair of pheasants.

318—PAIR OF SLIDING DOORS.

- 215-00 From an old Buddhist temple at Saga, Kioto. Painted by Kano Yeitoku, about 1575. When the temple was burned, about a century ago, these doors were saved, as attested by an authentic account, which likewise preserves the name of the master. The painting is upon a ground of natural cedar; the subject, storks under bamboo trees. The effect of time upon the painting and the wood surface enhances unspeakably the quality of atmospheric delicacy. The decorative simplicity of the design, the composition, in which harmonious balance is adjusted to natural group-

ing and finely poised movement, the subtle tone-relation, the power in portraying bamboo foliage, are some of the qualities which rank the artist beyond all praise.

Height, 68 inches; width of each door, 38 inches.

319—OLD TEMPLE PANEL.

25.00 Carved of Yamato oak; Bingwa, a celestial musician, playing sacred music, enveloped in a cloud. Date, fourteenth century.

320—OLD TEMPLE PANEL.

32.50 Companion to the preceding.

321—OLD TEMPLE PANEL.

32.60 Companion to the preceding.

322—PIHTONG.

31.00 Clear white porcelain, of the Yung-Chêng period, 1723-1735. Birds on plum branches, painted in two shades of underglaze blue. Six-character mark underneath foot.

Height, 4 inches.

323—SOFT PASTE VASE.

52.00 Bottle-shaped; invested with a brown crackle vase and decoration of rocks and peonies in rich cobalt blue. K'ang-hsi period, 1662-1722. Finely carved teakwood and ivory stand.

Height, 5½ inches.

324—GINGER JAR.

140.00 Clear white, hard paste; decoration of tree peonies, magnolia in bloom, birds, butterflies and rocks, finely painted in two shades of rich underglaze blue. Finely carved teakwood stand and cover.

Height, 9 inches.

325—LARGE OVIFORM VASE.

65. ⁰⁰ With spreading neck and base; clear white, hard paste; finely painted decoration of Chinese ceremonial scene; pine trees, rocks and floral sprays, pencilled in two shades of mazarine blue, applied under the glaze. Six-character mark underneath foot. Carved teakwood stand.

Height, 16½ inches.

326—LARGE BEAKER-SHAPED VASE.

80. ⁰⁰ Clear white, hard paste, of the K'ang-hsi period, 1661-1722. Decoration, plum, magnolia and cherry trees in blossom, birds and rocks, finely painted in rich underglaze blue, within four upright panels. Carved teakwood stand.

Height, 18 inches.

327—SMALL BOWL.

15. ⁰⁰ Clear white, hard paste, of thin texture; decorated with numerous figures of children, finely painted in brilliant enamel colors and gilding on an imperial yellow ground. Subject, "The Dragon Festival." Chia-King period, 1796-1821.

328—SMALL BOTTLE-SHAPED VASE.

45. ⁰⁰ White, hard paste; garden scene; equestrian and other figures, painted in two white medallions, surrounding which is a black glaze, with flowers in peach-bloom tint and leaves in an opaque green. K'ang-hsi period, 1662-1722. Finely carved teakwood stand.

Height, 5 inches.

329—BOWL.

27. ⁵⁰ Chinese hard paste; coated with a coral-red glaze and decorated with flowering plants in underglaze blue. Four-character mark underneath foot.

330—QUADRANGULAR BOWL.

22.50 Glazed in imitation of agate, and decorated with four-dragon crest in gilding. Ch'ien-lung. 1736-1795.

331—BOTTLE VASE.

60.00 Of graceful shape and fine texture; coated with a black glaze and decorated with passion flowers, amid leafy scrolls and fine enamel colors, coral-red and green predominating. Ch'ien-lung period, 1736-1795. Carved teakwood stand.

Height, 8½ inches.

332—BOTTLE-SHAPED VASE.

65.00 Clear white, hard paste, invested with a coral-red glaze; decoration of river view, landscape and mountain scenery, in fine underglaze blue. Yung-Chêng period, 1723-1735. Carved teakwood stand, inlaid with silver wires.

Height, 7½ inches.

333—GLOBULAR JAR.

32.50 Clear white, hard paste, of the Ch'ien-lung period, 1736-1795. Decoration of storm dragon in underglaze blue and cloud forms in peach-bloom tint and white reserve. Carved teakwood stand.

Height, 4½ inches.

334—OVIFORM JAR.

112.50 White, hard paste, of the Wan-li period, 1573-1620. Decoration of garden scenes; children at play. Symbols and arabesques painted in bright enamel colors.

Height, 7 inches.

335—OVIFORM VASE.

28.00 White, hard paste, of the Ch'ien-lung period, 1736-1795. Decoration of garden scene, with mandarin, lady, and numerous children at play. Finely painted in brilliant enamel colors.

Height, 9 inches.

336—TALL OVIFORM BOTTLE.

37.00

With its own cover. Clear white, hard paste, of the K'ang-hsi period, 1662-1722. Decoration of flowering plants, birds and blossoms, finely painted in enamel colors within numerous white panels; detached flowers and blossoms on a green ground. Carved teakwood stand.

Height, 9½ inches.

337—OVIFORM JAR.

200.00

Hard paste porcelain, of the Wan-li period. Decoration of dragons amid cloud forms and fire emblems; numerous symbols and floral sprays, etched in the paste and coated with yellow and green enamels. Six-character mark underneath the foot. Carved teakwood stand.

Height, 7 inches.

338—OVIFORM GINGER JAR.

120.00

White, hard paste, of the Yung-Chêng period. Finely painted decoration of chrysanthemum, blossoms and butterflies, executed in finely combined enamel colors. Finely carved, tall teakwood stand and openwork cover.

Height, 8 inches.

339—TEMPLE JAR.

330.00

With its own cover. Hard paste porcelain, of the early Ming period. Decoration of bird of paradise, tree peonies, chrysanthemums, rocks and sprays of blossoms, painted in richly combined enamel colors and underglaze blue. Carved teakwood stand.

Height, 13½ inches.

340—TALL CYLINDRICAL VASE.

330.00

White, hard paste, of the Yung-Chêng period. Beautiful painted decoration, tree peonies in full bloom, painted in fine enamel colors. Carved teakwood stand.

Height, 13 inches.

341—OVIFORM TEMPLE JAR.

95-00 With its own hat-shaped cover. Thick porcelain, of the K'ang-shi period. Decoration of bird of paradise, tree peonies and other flowers, painted in brilliant enamel colors. Band of sceptre heads around shoulder; gadroons encircling foot.

Height, 17½ inches.

342—TALL OVIFORM VASE.

160-00 White, hard paste, of the Ch'ien-lung period. Decoration of numerous dragons in peach-bloom tint and cloud forms and sceptre heads; bands in underglaze blue; various symbols around neck.

Height, 15 inches.

343—SMALL BOTTLE-SHAPED VASE.

15-00 Chinese pottery of the Sung type, coated with a thick *clair de lune* glaze, which is marked with two spots of red; foot of vase in shape of lotus flower. Carved teakwood stand.

Height, 4½ inches.

344—BOWL.

28-00 Clear white porcelain. The outer and inner surface invested with a fine quality of red glaze of the *sang de bœuf* type. Six-character mark of the Hsuan-te period underneath the foot.

345—GRACEFUL BOTTLE-SHAPED VASE.

108-00 Pure white, hard paste, of the Yung-Chêng period. Dragon coiling round the neck carved in high relief in the paste, the whole invested with red glaze of fine quality. Six-character mark underneath the foot. Finely carved teakwood stand.

Height, 9½ inches.

346—BOTTLE-SHAPED VASE.

110-00 Thick, hard paste, of the Ch'ien-lung period. Enamelled with a fine apple-green glaze over a network of fine crackles. Finely carved teakwood stand.

Height, 9½ inches.

347—SUNG VASE.

75. ⁰⁰ Oviform bottle shape, with short neck. Coated with a blue and cream-white mottled glaze. Carved teakwood stand.

Height, 9½ inches.

348—OLD CHINESE POTTERY VASE.

120. ⁰⁰ Yuan dynasty (1280-1367). Oviform bottle shape, with short neck. Coated with a turquoise-blue glaze, and decorated with floral and leafy scrolls, pencilled in black. Carved teakwood stand.

Height, 9 inches.

349—BOTTLE-SHAPED VASE.

35. ⁰⁰ Chinese hard paste, of the Yung-Chêng period, 1723-1735. Invested with a turquoise-blue mottled glaze, over which are numerous metallic spots. Slight repair at neck. Carved teakwood stand.

Height, 12 inches.

350—LARGE GALLIPOT.

95. ⁰⁰ Of graceful shape. White, hard paste, of the Yung-Chêng period, 1723-1735. Decoration of imperial dragons amid cloud forms and fire emblems pursuing the pearl of omnipotence, etched in the paste, under a turquoise-blue mottled glaze.

Height, 15 inches.

351—GRAND YUAN JAR.

1350. ⁰⁰ Graceful oviform. Invested with a mottled glaze of peacock-blue color of exceedingly fine quality. Carved teakwood openwork cover and stand.

Height, 15½ inches.

352—ANCIENT CHINESE POTTERY VASE.

90. ⁰⁰ Of the Han dynasty. Covered with a gray glaze, with verdigris green markings and silver lustre. Round the shoulder, carved in relief, are fleeing animals and archaic designs.

Height, 12½ inches.

353—ANCIENT CHINESE POTTERY VASE.

35-00 Of the Han dynasty. Coated with an olive-green glaze, which is incrustated with silver iridescence.

Height, 10½ inches.

354—ANCIENT KOREAN POTTERY VASE.

200.00 Tall oviform. Covered with a creamy-white glaze, and elaborately decorated with male and female figures, a seated Buddha and flowering plants, all outlined in brown. Fourteenth century.

Height, 16 inches.

355—ANCIENT KOREAN POTTERY VASE.

88.00 Gourd shape. Decoration of flowers and various bands of Greek fret and sceptre head scrolls carved in the paste under a creamy-white, soft glaze. Fifteenth century.

Height, 13½ inches.

356—OVIFORM VASE.

32.00 Korean pottery. Covered with a gray enamel and decorated with flowering plants, cranes and cloud forms in black and white.

Height, 11 inches.

357—LARGE FISH BOWL.

88.00 Dense porcelain, of the Wan-li period. Decoration of mandarin ducks and aquatic plants, painted in brilliant enamel colors.

Height, 11 inches; diameter, 20 inches.

358—CYLINDRICAL JAR.

45.00 Old red Bocarra ware. Elaborate and artistic decoration of plum trees in blossom carved in high relief.

Height, 8 inches.

359—BEAKER-SHAPED VASE.

108.00 Old Chinese porcelain of fine texture. Decoration of imperial dragon amid cloud forms and fire emblems in four

panels; foliated scrolls and numerous borders—all painted in brilliant underglaze blue. Six-character mark of Wan-li underneath the foot.

Height, 15½ inches.

360—LARGE CHINESE PORCELAIN VASE.

210.00

Thick texture; oviform, with tall tubular neck spreading at the mouth. The body and neck invested with a dark-blue opaque glaze, applied over a bold crackle, and decorated with various precious ornaments, flowers and symbols, painted in low tone enamel colors. Celdon crackle and carved bands, in imitation of iron, encircle the shoulder. Dragon head and loose ring handles.

Height, 23 inches.

361—EARLY MING PORCELAIN JAR.

120.00

Decoration in raised outline, filled with turquoise-brown and yellow on a dull purple ground. Design of flock of heron in lotus pond.

Height, 10 inches.

362—COCHIN CHINA VASE.

145.00

Slender neck, dragon in high relief. Early Ming.

Height, 12½ inches.

363—CHINESE VASE.

25.00

In form of lotus, bluish Kinyo glaze. Sixteenth century.

Height, 5½ inches.

364—CHINESE PORCELAIN VASE.

55.00

Soft paste. Delicate decoration of Chinese figures in blue. Mended at rim.

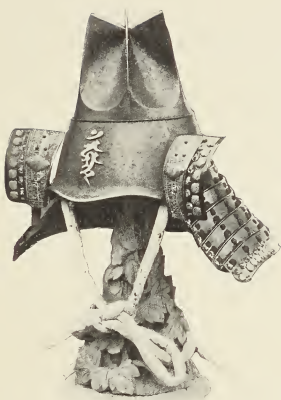
Height, 7½ inches.

365—CHINESE PORCELAIN VASE.

75.00

Cloudy red, superb karakusa pattern. Ka'ng-hsi period.

Height, 12 inches.



366—CHINESE PORCELAIN VASE.

65.00 Ovoid-shaped. Coated with a *clair de lune* glaze of fine quality. Ch'ien-lung period.

Height, 8 inches.

367—CHINESE PORCELAIN VASE.

20.00 Ch'ien-lung period. Chinese landscape painted in peach-bloom tint.

Height, 8½ inches.

368—CHINESE PORCELAIN JAR.

37.50 With original cover. Floral design in dull red and green. Wan-li period.

Height, 5 inches.

369—PAIR CHINESE PORCELAIN BOWLS.

60.00 Powdered blue, with dragon design. K'ang-hsi period.

Height, 7½ inches.

370—SMALL PORCELAIN BOX.

42.50 Round, with cover; beautiful soft crackles, with delicate blue decoration of Chinese *karakusa*. Chia-Ching (1522 A.D.). Precious example.

Height, 1 inch; diameter, 2¾ inches.

371—SMALL PORCELAIN BOX.

17.50 Round, with flat cover; dragon and *karakusa* painted in blue underglaze. Soft crackles. Mark, K'ang-hsi.

Height, 1½ inches; diameter, 3 inches.

372—CHINESE TEA JAR.

20.00 Rich green glaze, with creamy buff and red. Free imaginative decoration of faintly suggested bamboo foliage. Thirteenth century.

Height, 4½ inches.

42.50

Precious example of old glass, jade-like in quality. Superb golden tone of light beeswax yellow; shape of small globe. Incised seal on flattened base. Beautiful texture of polished surface. Dainty teakwood stand inlaid with jade and mother-of-pearl. Incised mark, Ch'ien-lung, 1736-1795.

Height, 2¼ inches.

374.—CARVED JADE FROM ANCIENT CHINESE TEMPLE.

498.00

Statuette group, carved apparently in alabaster. Chinese, probably fifth century. Subject, the Buddhist deity, Kwan-yin (Japanese Kwannon), seated in contemplation, with two standing disciples. About 15 inches in height, including base. The statues have become stained by incense smoke to the color of bronze. This group is unique, in that it forms a Kwannon Trinity. The type of the central figure is well known in very early Chinese, Korean and Japanese bronzes. The charming attitude of resting the head upon the right hand, the elbow on the right knee, and the right leg crossed upon the left knee, is typically rendered in the large Chu-guji Kwannon near Nara. Carved by Prince Shotoku, about the year 600. The curve lines of the composition are very beautiful, the flying drapery at the side serving to give stability to the two standing figures. This is the style of early Buddhist art in China that belongs to the "Six Dynasties," fourth, fifth and sixth centuries. From style alone it might seem to date from the great Liang Dynasty, about 450. The inscription on the base, partly legible, gives the date as "Tempo 10th" of Northern Tsi Dynasty, which is the year 559 A.D.

It is to be hoped that this very rare piece, so important for the history of early Chinese art, may remain in this country. The names of the two carvers, Manken and Do-jitsu (Japanese pronunciation), occur in the inscription.

Height, 12 inches.



380



381

375—OLD CHINESE PALACE SCREEN.

388.00 Four panels, each of two sections; decorated with a design of five-clawed dragons in gold lacquer, of superb tone against black. Fifteenth century.

Height, 97 inches; width of each panel, 22½ inches.

376—OLD CARVED TEMPLE SCREEN.

260.00 Four-fold; elaborately carved design of birds and flowers. Superb tone of dull olive-green and gold.

Height, 65 inches; width of each panel, 19 inches.

377—RENOWNED UYESUGI HELMET.

75.00 Made by So-Tome Iyetada; a rare example of the curious form known as cha-sen, or "tea-bag." There is no visor, the shape itself supplying the purpose. On the front a Sanskrit inscription signifying "The God of War." Crest of Uyesugi on the Fuki-Kayeshi. Worn by Kenshin Uyesugi, one of the greatest military tacticians of his age. Date, about 1570.

378—MYOCHIN HELMET.

26.00 Fine proportions. Close converging lines in repoussé. Simple broad visor. By Myochin Munesuke. Fifteenth century.

379—IMPORTANT NOBUIYE HELMET.

88.00 Extraordinary rabbit-shape, boldly and firmly modelled. Flat visor, with crescent design; neck-guard richly decorated in relief; Fuki-Kayeshi representing water element. Date, about 1540.

380—FAMOUS YOSHIMICHI HELMET.

47.50 Fluted design, with wide visor. Tompojuri, or dragon-tail. Remarkable for beautiful simplicity of line and fine proportions; sixty-two laminations. Dignified broad visor, handsomely trimmed with shakudo. One of three greatest armor-makers in Myochin generation. Date, about 1540. Inscribed, Yoshi-michi.

381—OLD KOREAN HELMET.

82.50

Hexagonal sections, with wave and dragon design in low relief, separated by corded lines. Crest of daimio of Nambu in front. Metal neck-guard of eleven laminations. Stand, richly carved, represents sacred lion crouching beneath peony. Repoussé design of visor represents a butterfly. Fourteenth century.

382—OLD MYOCHIN ARMOR.

105.00

Rare and important example. On breastplate the figure of Daikokodo in low relief. Helmet with eight laminations and figure of Daikoku. Shoulder-guards, wonderful work in butterfly designs. The menpo, mayedate and kusazuri all the work of the great master. Signed, Myochin Yoshizane. Sixteenth century.

383—IMPORTANT MYOCHIN ARMOR.

160.00

Remarkable flexible pattern, designed to be folded up when not in use, the decoration charmingly adapted to that end. Helmet has sixteen laminations; kuwagata surmounted with rabbit. Made by Myochin Munetomo. Date, about 1580.

384—OLD TEMPLE WOOD-CARVING.

57.00

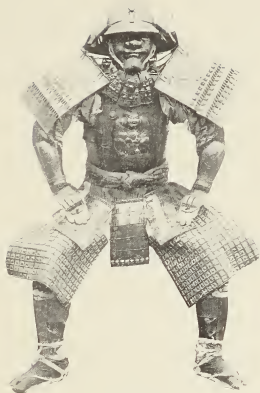
The Sixteen Rakwan, in relief, with rich polychrome coloring. In facial expression the various individualities of the holy men are strikingly differentiated. Fourteenth century.

Height, 40 inches; width, 15½ inches.

385—OLD TEMPLE WOOD-CARVING.

57.00

Companion to the preceding.



386—OLD CHINESE SHRINE CABINET.

70-00 Lacquered wood, richly decorated. In projecting top three panels with perforated decorations. Hinged doors, with handsome lattice-work, open upon a magnificent decoration of lotus flowers in inlaid jades. Date, seventeenth century.

Height, 29 inches; width, 22 inches; depth, 10½ inches.

387—PAIR OF CHINESE PANELS.

15-00 In oak. Carved in high relief and natural wood finish. Each panel represents a court-scene with figures full of action and very expressive. Date, 1750.

Height, 20½ inches; width, 18 inches.

388—PAIR OF CHINESE PANELS.

15-00 Companion to the preceding.

389—OLD SHRINE DOORS.

65-00 Reinforced with four panels of rich gold-lacquered lattice and carvings of exquisite floral design. Work of famous Izuminokami. Date, about 1650.

Height, 60 inches; width of each panel, 13 inches.

390—OLD SHRINE DOORS.

75-00 Four panels of gold-lacquered lattice and carvings. Date, about 1650.

Height, 57½ inches; width of each panel, 10 inches.

391—OLD SHRINE RAMMA.

15-00 Dragon and cloud design masterly executed. Inscribed signature, Buzayemon Chika-Fusa. Fifteenth century.

Length, 4¾ inches; width, 49 inches.

392—OLD TEMPLE RAMMA.

21.~ Storks in pine trees. A beautiful polychrome work subdued by age to a mysterious effect of dark monotone. About 1600.

Length, 52½ inches; width, 9½ inches.

393—OLD TEMPLE RAMMA.

42.~ An exceedingly fine carving of interlacing cherry and pine. About 1600.

Length, 48 inches; width, 8 inches.

394—OLD SHRINE RAMMA.

28.~ Gold lacquer design of hōwō birds hovering in clouds. About 1700.

Length, 45½ inches; width, 5½ inches.

395—OLD TEMPLE RAMMA.

32.~ Rich peony carving in polychrome. About 1600.

Length, 47 inches; width, 9 inches.

396—OLD TEMPLE RAMMA.

32.~ Peony design in gold lacquer. About 1600.

Length, 40 inches; width, 10 inches.

397—OLD FRIEZE CARVING.

185.~ Rare work of old Satsuma oak in weather-tone of an exquisite opal-gray. Mountain pheasant in a pine tree feeding on the seeds of the cones. An extraordinarily fine work—a masterly example of the art, both in execution and sentiment, producing the impression of actual presence in woodland life. Fourteenth century.

Height, 19¾ inches; length, 44 inches.

398—OLD FRIEZE CARVING.

185.~ Companion to the preceding. Pheasant and wild flowers. The same beautiful quality as in the companion piece.



399—OLD CHINESE EMBROIDERY.

Conventional lion embroidered on dark-bluish Donsu brocade. Costly wall decoration preserved at Gion Shinto Temple, Kyoto. Rare example of Sixteenth century.

Height, 60 inches; width, 80 inches.

400—OLD CHINESE EMBROIDERY.

Dragon embroidered on dark-bluish Donsu brocade. From Gion Shinto Temple.

Height, 61 inches; width, 61 inches.

401—OLD CHINESE TSUZURE TAPESTRY.

Superb tone of blue and golden hue. Rare example of early Ming dynasty. Subject, birds, flowers and Chinese wise men. From Gion Shinto Temple. Fifteenth century.

Height, 61 inches; width, 61 inches.

402—OLD CHINESE TSUZURE TAPESTRY.

Companion to the preceding.

403—ANCIENT HINDOO LACE.

Originally brought from China by Japanese Buddhist priest. One of the rarest wall hangings used during Gion Shinto festivity, Kyoto. Twelfth century.

Length, 110 inches; width, 60 inches.

404—OLD CHINESE TEMPLE HANGING.

95-00 A superb design with border of Tsuzure tapestry framing an exquisitely embroidered picture: The goddess Kwannon, calm and contemplative, seated amidst clouds in a poetic mountain landscape, with temples, a dragon at her feet. In the foreground four Kakwan amidst bamboos and flowers, two of these at the sides, with lion and tiger, respectively, tamed and symbolizing passions subdued. In the centre two others exercising their magic powers upon a

dragon. In border below five handsome medallions, three of one design alternating with two of another. The quality of the picture that of a fine old painting in tones of golden-brown blending with pearly-gray.

Length, 117 inches; width, 84 inches.

405—OLD MANDARIN SCREEN.

160.00

Twelve sections. In each section two large panels with porcelain inlay on lacquered black surface, and three small panels filled in with blue and white decorated tiles. The screen viewed as a whole forms a peculiar composition; the upper series of the panels have groups of figures, without landscape or any other environment whatever, in strong effect of outline against the black ground. These figures, delicately tinted in various colors, represent Chinese children at play; they are full of a daintily humorous quality and have an ethnological value in their delightful illustration of various sports and games in vogue among the little folk of China, who play soldier, giant and dwarf, ride hobby-horse and indulge in various sports quite like children in the Occident. The lower inlaid panels are devoted to still-life representations of furniture, utensils, vases and the like. K'ang-hsi period.

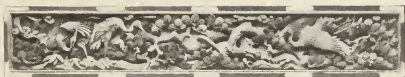
Height, 44½ inches; width of each panel, 9¾ inches.

406—OLD MANDARIN SCREEN.

125.00

Eight sections. Frame with panels filled with thin slabs of marble. Decoration of subdued rich tones on ground of old parchment tone. The figure panels represent lives of wise men with comments in the inscriptions, to which several of the lower and upper panels are devoted. On the reverse sides poetic landscapes are broadly and beautifully sketched. The marble is translucent with a mellow luminosity. Seventeenth century.

Height, 37½ inches; width of each panel, 8 inches.



392



393



394



395



396

407—CHINESE PALACE SCREEN.

240.00

In twelve folds; of carved lacquer in various colors and gold. The design represents the Chinese fairyland, located by the poets in the mountains which separate China from Tibet. About 1700.

Height, 29 inches.

408—CHINESE TABLE SCREEN.

86.00

Framed stone panel on carved stand. Slab of stone with landscape and storks carved in low relief, foreground plants in high relief. Harmonious natural tones of buff and chocolate. Seventeenth century.

Height, 18½ inches; width, 15½ inches.

409—LARGE JAPANESE TEMPLE TABLE.

310.00

Decorations of gold lacquer and repoussé metal work. Legs of graceful design. In centre of panel below the top is the imperial crest flanked by the Tokugawa. About 1650.

Height, 40 inches; length, 75 inches; width, 26 inches.

410—PAIR OF GARDEN GATE POSTS.

Rare burnt Momi wood surmounted with bronze Giboshi of fine quality. Cast by Kinhodo, famous bronze-maker of Kyoto.

411—PAIR OF BRONZE GIBOSHI.

Beautifully modelled. Cast by Inouye, noted bronze-maker of Osaka.

412—OLD STONE BRIDGE.

700.00

From a temple garden. A unique importation illustrating Japanese treatment of stone forms as applied to bridge

architecture; its substantial character is in remarkable contrast to the light wooden constructions used for like purposes. Cut from rare Awa granite; the style of this masterly stonework indicates that it is of the early Tokugawa period. The above is the most remarkable and important specimen of Japanese stonework ever brought to this country.

Length, 135 inches.

413—OLD STONE LANTERN.

68.00

Carved of Awa granite; form known as Kasuga style.

Height, 58 inches.

414—BRONZE GARDEN FOUNTAIN.

468.00

Graceful lotus design. Animals in panels of hexagonal base in relief, and support of basin encircled by dragon in high relief. Openwork cover of dragon and cloud design with lotus-bud apex, from which arises a jet of water.

Height, 50½ inches.

415—ANTIQUE CHINESE RUG.

438.00

Ch'ien-lung period. Centre panel salmon-pink, which is covered with floral designs and foliation in two shades of Nankin blue and white, surrounded by a series of borders of harmonious design.

Length, 9 feet 3 inches; width, 5 feet 5 inches.

416—ANTIQUE CHINESE RUG.

658.00

Imperial Ch'ien-lung period, 1735-1796. Fawn-color ground, with floral centre medallion and elaborate ornamentation of the hundred antiques symbol, and floral and foliated corner-pieces, in fine tones of blue and golden brown. Framed in a series of borders in blue and salmon-pink, which are covered with crests and symbolical designs.

Length, 10 feet 9 inches; width, 5 feet 10 inches.



397

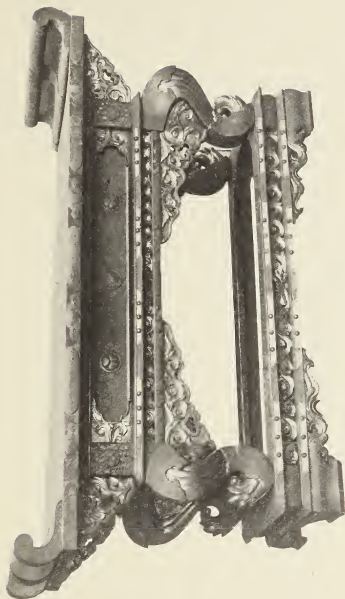


398

417—IMPERIAL CHINESE RUG.

708.⁰⁰
Ch'ien-lung period. Old-rose color ground; in centre medal-
lion a kylin, phœnix, symbols and floral sprays, sur-
rounded by a circle of cloud forms. Scattered over the
ground and in the four corners are bold floral sprays.
Framed in a series of ten wide and narrow borders of dark
blue, imperial yellow, white and light blue. The orna-
mentation throughout woven in low tones.

Length, 11 feet 5 inches; width, 11 feet 1 inch.



EVENING SALE

THURSDAY, JANUARY 24TH, 1907

AT THE AMERICAN ART GALLERIES,

BEGINNING PROMPTLY AT 8.15 P.M.

OLD JAPANESE PRINTS

NOTE.—Mr. Bunkio Matsuki has recently brought over from Japan a collection of old Japanese prints which is one of the finest ever offered for public sale in this country. With the exception of half a dozen large Hiroshiges, it consists solely of rare pieces, mostly in fine preservation, by all the great print designers from Moronobu to Utamaro. It is specially strong in the tall, narrow form of pillar-print, called *kakemono-ye*. The impressions are, as a rule, remarkably early and crisp; and the coloring of many is in its soft, first state. Specially noticeable is a group of large prints by Harunobu, Shunsho, Shigemasa, and Kiyonaga, hardly surpassed by any in the world's collections. At Mr. Matsuki's request, I have made a selection of the more interesting pieces, arranged them chronologically, with dates, and appended brief critical notes.

ERNEST F. FENOLLOSA.

418—MORONOBU.

15.⁰⁰
Black ink print. Crowd watching the arrival of Norimono. Such large single-sheet prints by Moronobu are very rare. This shows the strength of his middle period. About 1686.

418A—MORONOBU.

17.⁵⁰
Same set. Picnic group listening to music behind a curtain. This is doubtless in Uyeno, and the composition of the strong lines of the cherry tree with the soft curves of the raised curtain is very beautiful.

418B—MORONOBU.

/ 2.50 Same set. Party of girls passing through a gate. Here the contrast of textures is between the spiky pine branches and the rustic architecture. The figures are specially beautiful.

418C—MORONOBU.

/ 2.50 Same set. Samurai watching a party of girls. Here the pine and cherry trees are beautifully combined. The early, sharp state of these prints is noticeable; they carry Moronobu's style of book illustration at this date to larger scale.

419—TORII KIYONOBU.

40.00 Urushiye, or hand-colored print. Lady and attendant. Very beautiful print of the earliest style of Urushiye; soft color, with strong black and gold. About 1715.

420—TORII KIYONOBU.

32.50 Urushiye. Pedler of cloth in rolls. Remarkably rich coloring in scarlet and blue. The condition of this print is remarkable. About 1717.

421—TORII KIYONOBU.

40.00 Urushiye. Early actor. Coloring in blue and yellow. Well preserved. About 1718.

422—TORII KIYONOBU.

32.50 Urushiye. Very dramatic struggle between Asahina and Goro. Blue, black and yellow. Rare design. About 1720.

423—TORII KIYOMASU.

27.50 Urushiye. Actor, with umbrella. Coloring in black, yellow and olive-green. About 1718.

424—TORII KIYOMASU.

22.00 Urushiye. Uncut triptych. Parody on some court scene. Three fine figures, two of women, one of a man. Well preserved. An Urushiye triptych, still uncut, is one of the greatest varieties in print collecting. About 1727.

425—OKUMURA MASANOBU.

37.00 Urushiye. Male figure in outdoor garment. The large mass of black contrasts beautifully with soft, warm browns. About 1716.

426—OKUMURA MASANOBU.

60.00 Urushiye. A sudden shower at a maple picnic. A young man shields a beautiful young girl with cloak raised upon a sword-hilt. The supreme grace of these figures shows Masanobu's superior drawing. The colors, in rose and olives, are specially beautiful. It is sharp, early impression. Perfectly preserved. About 1720.

427—OKUMURA MASANOBU.

30.00 Very large late Urushiye. Tall young girl with music sticks. This is a sample of the persistence of hand coloring for large expensive pieces even after block coloring has been invented. The combined grace and dignity of these late works of the master is indescribable. About 1743.

428—OKUMURA TOSHINOBU.

47.00 Pupil, and perhaps son of Masanobu. Young man carrying boxes of fans. The beautiful rhythm of the lines is not inferior to his master. About 1720.

429—OKUMURA TOSHINOBU.

17.50 Urushiye. Pedler of mattresses and pillows. The design on the garment is magnificent, comprising the whole scene of kitchen upon the skirt. About 1720.

430—OKUMURA TOSHINOBU.

17.50 Urushiye. Young Samurai offering a cup to his teacher. Fine composition and movement, colors in orange, brown and black. About 1722.

431—OKUMURA TOSHINOBU.

20.00 Urushiye. Tall, standing lady with a long pipe. This has the dignity of proportion and sweep of long lines characteristic of prints made in this year. The outer garment in dull orange and yellow folds loosely away from the underdress in glossy black and the dark green obi. About 1725.

432—NISHIMURA SHIGENAGA.

22.50 Pupil of Okumura Masanobu. Urushiye. Geisha riding the water upon a reed in imitation of Goddess Kwannon. This lovely rare print has great grace of drapery and movement—a landscape background finely introduced. The black and warm browns of the dress are finely massed. About 1728.

433—NISHIMURA SHIGENAGA.

65.00 Urushiye. Young samurai and girl with an umbrella. The landscape background shows a portion of a hilly garden with priest's rustic house. This is one of the most beautifully rich of late Urushiye. A soft blue and much gold are added to the rose, olive and yellow. The preservation is perfect. About 1730.

434—ISHIKAWA TOYONOBU.

65.00 Pupil of Okumura Masanobu. Urushiye. Young girl with a rustic hat holding small image. Though these large, late hand-colored sheets have no lacquer used upon them, they are still ordinarily classified as Urushiye. Toyonobu is the chief master of this style after Masanobu. About 1748.

32.50

Beniye. Three actors in outdoor scene. From 1742 printing from blocks in two colors was generally substituted for hand coloring, except in case of large prints. The colors were usually pale rose and a soft green. Here the rose has faded in golden yellow. This is the same Kiyomasu whose work is well known from 1700. About 1747.

27.50

Beniye, in three tones. Young girl jumping with parachute from Kiyomizu Temple. From about 1758 the beniye artists added a third color block; at first, as in this case, a pale yellow. Here the green has been superseded by a soft gray. This is typical of Toyonobu's well-known charm in semi-nudes. About 1758.

57.50

Beniye, in three tones. Young man kicking football. Here the rose and green are retained, with the third tone being a soft dove-green. The color effect is of a pearl-like beauty. The tall shape of this and previous print is called kake-monoye. Used to hang against the pillar of a room. About 1759.

10.50

Beniye, in three tones. Uncut triptych showing three groups of a girl and a child. Though so discolored that we can hardly identify the original third tint, yet it has been thought desirable to include this print on account of the excessive beauty of the female figures and of the patterns on their dresses, and also because it is in the very rare state of an uncut triptych. About 1750.

439—ISHIKAWA TOYONOBU.

17. 50

Beniye, in three tones. A young girl in winter costume. Many experiments in choosing the three tints are now resorted to. Here two reds are opposed to a soft blue. The whites and blacks are so restrained as to become local colors; at the edge of the sleeve the blue has been printed over the pink, thus producing soft purple. The figure is exceedingly beautiful and dignified. About 1762.

440—ISHIKAWA TOYONOBU.

22. 50

Beniye, in three tones. Two young men playing football. The three tones are here rose, pale yellow and a soft gray; but the superposition of the gray over the yellow to produce olive, and of the gray over the red to produce soft purple, practically make this a design in five colors. It was doubtless such experiments in superposition which led to polychrome printing in 1765. Date, 1764.

441—TORII KIYOHIO.

17. 50

Beniye, in three tones. Girl at picnic lifting a young man to tie a poem upon a cherry branch. Kiyohio was one of the second generation of Torii who followed Kiyonobu and Kiyonasu. Drawing on this kakemonoye is specially graceful. About 1764.

442—TORII KIYOMITSU.

27. 50

Beniye, in three tones. Girl writing a letter. The tones are blue, green and rose, well used to represent the kakemono hanging in the tokonoma behind the girl. It was an old Ashikaga painting of a long-armed monkey hanging from a tree. Here Kiyomitsu has humorously drawn the monkey as a real being leaning out from the picture in curiosity and astonishment to read the purport of the letter. About 1763.



443—TORII KIYOMITSU.

42.50 Beniye, in three tones. Tall girl passing through a door. This Kiyomitsu is the real successor of Torii Kiyomasu, and the greatest designer of prints in three tones. Here the coloring is specially clear, a superposition having been used for the purple of the underskirt. An unseen hand behind the shoji is so pulling at her robe and girdle as to expose her legs in a charming semi-nude. Beautifully preserved. 1764.

444—TORII KIYOMITSU.

225.00 Polychrome kakemonoye. Young man walking with umbrella and lantern. The three-tone prints came to an end with the experiments of 1765 in using without superposition as many color blocks as were needed for each design. The leader in this movement was Suzuki Harunobu; but the veteran Kiyomitsu followed him closely into this new field. Here we have the largest and most beautiful kakemonoye that Kiyomitsu ever composed in the new manner. Some six-color blocks are here employed with brilliant effect. The ground is a soft gray. The dress pattern has beautiful pine branches in snow. Most rare and richly-toned print in perfect preservation. About 1768.

445—SUZUKI HARUNOBU.

60.00 Polychrome print in small square. The experiments of Harunobu involved, as here, the making of the tints much softer than those of the preceding beniye, and also the filling of the ground with soft tints for sky, water, land and architectural backgrounds. His figures of the girls are most slender and graceful of the Japanese art. The papers that he uses have a surface like tinted ivory. A fine early specimen. About 1766.

446—SUZUKI HARUNOBU.

55.00 Small square. Small boy mischievously tying with paper the hair of sleeping girl. Here Harunobu introduces a dark ochre-red for woodwork. The famous printer, Kosen, has here signed his name. About 1766.

447—SUZUKI HARUNOBU.

15.00 Small square print. Boy and girl looking into a well. A fine willow tree is represented above. About 1766.

448—SUZUKI HARUNOBU.

20.00 Small square print. Girl coming from a rustic gate and crossing a stream. From here on we need not repeat the word polychrome, since all the prints are now polychrome. The ochre-red is here lightly used for the bamboo hedge and the gate thatch. The figure in soft olives is specially lovely. About 1766.

449—SUZUKI HARUNOBU.

17.00 Tall rectangle. Figure of Komachi as faggot girl. This is an unusual shape for Harunobu. The ochre-red is very prominent. About 1767.

450—SUZUKI HARUNOBU.

12.00 Tall rectangle. Parody on the washing of Komachi's poem. About 1767.

451—SUZUKI HARUNOBU.

20.00 Small square print. Boy and girl gazing into Tamagawa River. The strong color is perhaps of a slightly later printing. About 1768.



452—SUZUKI HARUNOBU.

27.67

Small square print. Young girl, Komachi, disguised as tea-house maid. The drawing of the water plant is specially beautiful. About 1768.

453—SUZUKI HARUNOBU.

56.50

Small square print. Boy fastening the sandal of a young girl. The tones here are as dainty and warm as if breathed upon ivory. The pink blossoms of the kaido tree attract a butterfly through the soft spring air. A remarkably beautiful early impression in perfect condition. About 1768.

454—SUZUKI HARUNOBU.

134.00

Small square print. Two girls under umbrella in storm of mixed rain and snow. This is one of the most delicate and charming of all Harunobu designs, the varied curves of the two sets of garments composing deliciously. About 1768.

455—HARUNOBU.

85.00

Small square print. Boy struggling with a girl for a letter. It will be seen how Harunobu's charm runs to scenes between the very young. Here the colors, perfectly preserved, are deliberately chosen for their grays. This print may be as early as the end of the preceding year, but we shall date it about the beginning of 1768.

456—HARUNOBU.

172.00

Kakemonoye. Young girl talking to a begging dog. In his late years Harunobu's designs acquire strength and grandeur in the difficult form of kakemonoye. The colors are here very soft. About 1768.

457—HARUNOBU.

35⁰⁰

Small square print. Girl burning letter from which escapes the spirit of her lover. From here on Harunobu frequently uses black and white for his chief tones. The heads begin to elongate. About 1769.

458—HARUNOBU.

210⁰⁰

Kakemonoye. The series of Harunobu's kakemonoye now becomes very rich and his chief work. Here a graceful girl shrinks from a tamed monkey that climbs up her dress. The action is wonderfully beautiful; the soft purple and strange yellows of her dress make a fine color note. About 1769.

459—HARUNOBU.

100⁰⁰

Kakemonoye. Young girl on balcony, with lantern, at night. The background is a soft, dead black, against which the faint rose of her dress and the blended pearl and yellow of her obi come out with startling beauty. This is one of Harunobu's delicate pieces. About 1769.

460—HARUNOBU.

32⁰⁰

Kakemonoye. Girl listening to the chirp of insect. A very charming figure, in soft tones. About 1769.

461—HARUNOBU.

17⁰⁰

Kakemonoye. Girl seated on elephant, in parody of the Buddhist Fugen. The elongation shows transition to the style of next year. About 1769.

462—HARUNOBU.

22⁰⁰

Kakemonoye. Priest of Shingon sect in disguise of the travelling minstrel. Here is a fine example of the growing

strength and grandeur of Harunobu's design. The lines become long and perfectly spaced, and the values bring lovely tints of the rose and olives against simply massed whites and blacks. About 1770.

463—HARUNOBU.

22. 50 Kakemonoye. Man and boy, with tortoise, returning from fishing. This, one of the most charming of Harunobu's designs, makes us think of a Cima's Tobias. About 1770.

464—HARUNOBU.

22. 50 Kakemonoye. Famous beauty at a tea-house. The contrasted soft clarets and olives of the transparent garment make a most beautiful harmony with the cedar tree and rose pillar of the torii. In perfect preservation. About 1770.

465—HARUNOBU.

65. 00 Kakemonoye. Young noble, disguised as ronin. A dignified figure of splendid fall of drapery. About 1770.

466—HARUNOBU.

22. 50 Kakemonoye. Young girl with fan. The figures now become still more elongated, and the harmony with backgrounds more splendid. This girl is like a branch of the very willow that hangs at her window and is dyed upon her curtains. About 1771.

467—HARUNOBU.

60. 00 Kakemonoye. Extremely tall girl playing with a cat. The colors are beautifully harmonized. About 1771.

468—HARUNOBU.

100-00

Kakemonoye. Young man playing football in a bamboo court. This rich series of Harunobu's kakemonoye come to a fitting close with this splendid figure. The spreading wings of the hair give us the finest type of the male head. The intricate harmony of oranges, clarets and saffrons, cut with lilac, is great color creation. Finely preserved. About 1771.

469—TANAKA MASUNOBU.

70-00

Pupil of Harunobu. Kakemonoye. Child climbing up mother's skirt. This fine print hardly inferior in charm to Harunobu. About 1769.

470—MASUNOBU.

20-00

Kakemonoye. Young man and girl in New Year festival dance. This noble composition is based upon the double action of the girl, who dances with raised sleeve, and of the reeling man, who turns in the act of tapping his shoulder drum. The coloring, in lilac and softest green, is most beautiful. A perfect impression. About 1770.

471—KORIUSAI.

20-00

Chief pupil of Harunobu. Young girl performing a New Year's dance. In his early work Koriusai follows quite closely the graceful lines and soft coloring of his master. This is fine specimen. The sun rising above the cloud gives both a religious and national significance. About 1768.

472—Koriusai. Kakemonoye. Girl blowing soap bubbles. Though the coloring almost faded out of this print, it has been retained in the collection for the exquisitely graceful action and firmly printed lines of the young figure. About 1768.

20-00



473—KORIUSAI.

Kakemonoye. Group watching golden carp from a bridge.

14.00 This is probably a scene in the garden of Kameido. The boy throws cakes to the fish. About 1769.

474—KORIUSAI.

25.00 Kakemonoye. Young girl in light summer clothing. In this brilliant print Koriusai begins to branch, both in drawing and color, from his master's type. The figures become more solid and stocky. The color here begins to take on the new contrast of blue with brilliant orange. The broken design on the round fan adds a new note, which the strong, spiky drawing of the bamboo repeats above. The whole picture fairly glows with colored *notan*. About 1770.

475—KORIUSAI.

17.00 Kakemonoye. Girl with stork and tortoise. In the background, or as pattern on the dress, appear the three other congratulatory symbols of longevity, the pine, bamboo and plum. About 1771.

476—KORIUSAI.

45.00 Kakemonoye. Girl riding through the air on the phoenix. The lines of the composition, as also the frank tones of the color, are fine. About 1771.

477—KORIUSAI.

20.00 Kakemonoye. The dancing girl of the Dojioji drama, with two kneeling priests below. This is the solidest composition, so far, of the Harunobu school, the paper being almost filled by the rich play of lines. The fine colors are as fresh as if new. About 1771.

478—KORIUSAI.

35-00 Small square print. Boy and girl playing Takasago. Good condition. About 1772.

479—KORIUSAI.

28-00 Kakemonoye. Girl leading a youth with lantern. The new Koriusai coloring here comes out brilliantly. About 1772.

480—KORIUSAI.

53-00 Small square print. Geisha, with two attendants. The use of orange (red-lead) to represent woodwork, and which has heretofore been used sparingly, from now on becomes freely used and in large masses. From this year the wing of the hair, which has been extended over the ear, now begins to droop. This temporary coiffure is here uniquely shown in profile view. About 1773.

481—KORIUSAI.

22-00 Kakemonoye. Two minstrels under willow tree. Finely composed, and in a rich scheme of rose, purple and blue. The hair has now fallen far over the ear. About 1774.

482—KORIUSAI.

12-00 Kakemonoye. Yebisu pulling fishing-line on boat. The color is here soft and beautifully gray. The temporary hair arrangement of this year is typically shown. About 1774.

483—KORIUSAI.

20-00 Kakemonoye. Boy and girl worshipping sunrise. This beautiful and rare print has a charm hardly inferior to Harunobu's; the colors are very beautiful; orange and rose are finely composed in the pine tree against sun. The pattern on the lady's dress is a wonderful embroidery of camellia flowers in snow. About 1774.

484—KORIUSAI.

30^{ss} Large square print. Lady reading book, with attendants. The new series for which Koriusai invents this size is of famous belles in Yedo. In this shape the composition becomes richer. About 1775.

485—KORIUSAI.

32^{ss} Large square print. Geisha walking, with two attendants. This is a symphony in orange, dove-grays and lilacs. The hair, which has become square on ears, now begins to expand. 1776.

486—HARUTOMO.

26^{ss} Square print. Geisha, with three attendants. This artist is another pupil of Harunobu, at this date much like Koriusai, but using grayer color. About 1776.

487—KORIUSAI.

28^{ss} Large square print. Geisha with her smoking-pipe, with two attendants. This is the finest of all Koriusai's belles, in large square. The head is most beautiful, the costume, in black and rose with an orange eagle, is magnificent, and two little girls, one in profile, very charming. This is an early impression, in almost perfect state. About 1776.

488—KORIUSAI.

15^{ss} Small square print. Boy and girl arranging Ikebana. The colors are faded, but compositions are good. About 1777.

489—KORIUSAI.

17^{ss} Large square print. Two geishas walking, with attendant. The types now become taller, with longer heads. About 1777.

490—KORIUSAI.

20.⁰⁰ Kakemonoye. Two girls under parasol. This is very beautiful, in soft gray and bronze colors, contrasted with oranges. The improvement in drawing is doubtless caused at this date by open competition with Kiyonaga. This print also looks like a Shigemasa. About 1777.

491—KORIUSAI.

40.⁰⁰ Large square print. Geisha, with her chief maid and two attendants. A good example of this year. About 1777.

492—KORIUSAI.

27.⁰⁰ Large square print. Two girls reading a letter. This is a very beautiful print. The standing girl in soft blue-gray is most graceful, with pattern of lilies on her skirt and black velvet obi. About 1778.

493—KORIUSAI.

18.⁰⁰ Kakemonoye. A tea-house girl holding a cup on lacquered tray. The wings over the ear are as extended as before, but now much more pointed at tip. About 1778.

494—KORIUSAI.

17.⁰⁰ Large square print. Group of girls walking by a fire-signal station. This fine print unifies the composition of five figures by the large black tower, contrasted with the orange roof. It is in fine preservation. About 1779.

495—KORIUSAI.

45.⁰⁰ Large square print. A man, holding lantern, leading three girls. This is about the very latest of Koriusai's series of belles, and this year he gives up print-making altogether. His drawing is here at its strongest, but he apparently despairs of keeping pace with Kiyonaga. An early print and in perfect condition. About 1780.



496—BUNCHO.

2. 50 Tall rectangle, actor size. Actor holding Fujiyama picture. From 1765 Shunsho begins new series of actor prints, following from year to year the colors of Harunobu. Buncho is at first one of his assistants or rivals. 1768.

497—SHUNSHO.

10. 50 Small square print. Lady, with attendant, looking at cherry tree in bloom. This is charmingly like Harunobu, in soft colors. 1771.

498—SHUNSHO.

22. 50 Actor size. Samurai Sakuramaro under plum tree. Here Shunsho, in his actor series, is following Harunobu's experiments in green. 1771.

499—BUNCHO.

2. 50 Actor size. Samurai watching flying herons in rain storm. The coloring is here markedly like Koriusai. 1772.

500—BUNCHO.

10. 50 Actor size. Male figure with horse wand. Koriusai coloring. 1773.

501—SHUNSHO.

2. 50 Actor size. Actor holding up a letter box. Brilliant in rose and orange. 1774.

502—SHUNSHO.

17. 50 Kakemonoye. Woman and child on balcony above, young man below. Such a shape is very rare for Shunsho, and this is most beautiful in drawing and color; the tones are of several shades of olives against soft orange ground. 1775.

503—SHUNSHO.

110.⁰⁰ Large kakemonoye. Two tall figures of man and woman. This is perhaps the largest and finest print that Shunsho ever made. In drawing it is hardly inferior to Kiyonaga, filling the broad space with two splendid systems of lines. The color is rich and complex beyond description, using three varieties of reds combined with yellow against olives, blue grays, purples and blacks. Earliest impression and perfect condition. 1776.

504—SHUNSHO.

10.⁰⁰ Actor size. Actor with a branch of maple tree. Fine soft coloring. 1776.

505—SHUNSHO.

6.⁰⁰ Actor size. Actor with sword. Warm orange against cold purple. 1777.

506—SHUNSHO.

5.⁰⁰ Actor size. Actor with red flesh bearing a sword. Intense color. 1777.

507—SHUNSHO.

27.⁰⁰ Actor size. Figure of woman dancing beside a basin. Garment in white with gray spots. 1777.

508—SHUNSHO.

28.⁰⁰ Actor size. Tall actor with sword and flute. The glossy black coat contrasts well with rich robe. 1778.

509—SHUNSHO.

18.⁰⁰ Actor size. Actor, aged figure, with dark lantern. The strong, vivid and heavy black cloak contrasts well with orange fence behind. 1778.



510—SHUNKO.

10.00 Actor size. Actor throwing snowball. Color well preserved.
1778.

511—SHUNKO.

12.50 Actor size. Tall, dignified figure of woman with hair done
in kerchief. Good impression. 1778.

512—SHUNKO.

15.00 Actor size. Female figure with fan. 1778.

513—SHUNKO.

10.00 Actor size. Tall actor wiping a sword. 1779.

514—SHUNJO.

12.50 Actor size. Tall female figure in contemplation. 1779.

515—SHUNYEL.

17.50 Actor size. Tall youth with sword and fan. This is a very
beautiful figure with fine dress pattern of flowers in panels.
1779.

516—SHUNSHO.

12.50 Actor size. Tall actor. 1780.

517—SHUNYEL.

25.00 Actor size. Female figure in lilac and blues against fence
of dark ochre. 1782.

518—SHUNSEN.

20.00 Actor size. Very tall woman tying sash. 1784.

519—TOYOHARU.

35.⁰⁰

Kakemonoye. Boy and girl reading a letter. This form is very rare for Toyoharu. Drawing and color are beautiful, like Harunobu. 1770.

520—SHIGEMASA.

155.⁰⁰

Large square print. Two belles. In this rare print we see the greatest rival to Koriusai and Kiyonaga. His lines are full of vigor and motion, and the color is light and sunny. This is an early impression in superb condition. 1776.

521—SHIGEMASA.

250.⁰⁰

Large square print. Two girls with samisen and music book. In this superb print Shigemasa reaches the height of his power. The soft colors play through each other translucently or turn with sheen. The tall figure reading is one of the grandest in Ukiyoe. Finely preserved. 1777.

522—KITAWO MASANOBU.

15.⁰⁰

Seated girl and standing man. This is the best pupil of Shigemasa. 1779.

523—KITAWO MASANOBU.

12.⁰⁰

Small square print. Three geishas in house. The colors almost faded into gray, the better revealing the splendid composition of the lines. 1780.

524—KITAWO MASANOBU.

37.⁰⁰

Group of belles, with attendants. This is a double plate from the most elaborately illustrated book ever issued. More than ten color blocks must have been used. 1782.

525—KITAWO MASANOBU.

20.⁰⁰

Double plate from the same book. Splendid composition of six figures in rich color. 1782.



526—KITAWO MASANOBU.

10.00 Servant, with lantern, leading two girls near a bridge. Very broad and picturesque. About 1781.

527—KIYONAGA.

98.00 Kakemonoye. Tall girl looking at morning-glories. Kiyonaga, pupil and successor of Kiyomitsu, becomes the greatest draftsman of Ukiyoe after 1775; this figure is most typical of his early work. Splendid early impression. 1776.

528—KIYONAGA.

20.00 Kakemonoye. Mother looking at sleeping child. Kiyonaga's strong penmanship and splendid proportions are here evident. The color is quite like Shigemasa. 1776.

529—KIYONAGA.

90.00 Kakemonoye. Two girls in loose robes. Here the lines sweep into still more splendid abandon. The rich fan contrasts with blue-gray dress above, the black mirror case with the purple dress below. Good impression. 1777.

530—KIYONAGA.

27.50 Kakemonoye. Two belles, standing. The lines here are more formal and the colors more sombre. 1777.

531—KIYONAGA.

15.00 Kakemonoye. Two girls with samisen. The color and drawing are just like Shigemasa. 1777.

532—KIYONAGA.

12.50 Kakemonoye. Young man with blossom reading a letter to a tall girl. Quiet color. 1777.

533—KIYONAGA.

30. ⁵⁰ Small square print. Two girls on balcony. The irregular lines of the bathrobe are among the most beautiful draperies in all art. A sunny effect is given by the orange accessories. 1778.

534—KIYONAGA.

38. ⁵⁰ Large square print. Standing belle and two attendants. This is exactly in style of the Koriusai groups of this date, but it is rather Koriusai who is imitating Kiyonaga. 1778.

535—KIYONAGA.

20. ⁵⁰ Small square print. Quarrel of four small boys. Here the vigor of action and the sweep of drapery are unrivalled. 1778.

536—KIYONAGA.

12. ⁵⁰ Small square print. Domestic scene. The dark rich coloring is here very striking. 1779.

537—KIYONAGA.

12. ⁵⁰ Small square print. Two girls. This looks like Kitawo Masanobu. 1779.

538—KIYONAGA.

12. ⁵⁰ Actor size. Female figure under maple tree. Rare design. 1779.

539—KIYONAGA.

12. ⁵⁰ Small square print. Girl alighting from a kago. The uniformly faded color only enhances the magnificent lines of this full group. Early impression. 1779.

540—KIYONAGA.

7.50 Small square print. Two girls and man near rice field.
Fine values. 1780.

541—KIYONAGA.

32.50 Kakemonoye. Tall girl and man. Here the dignity of line
and richness of composition begin to surpass Harunobu at
his greatest. The colors are very rich. Splendid early im-
pression perfectly preserved. 1780.

542—KIYONAGA.

66.50 Kakemonoye. Girl in bathrobe talking to a young man
through a bamboo lattice. Here the splendid robe is thrown
loosely over one of Kiyonaga's finest semi-nudes. Soft pur-
ple of the robe is wonderfully broad in effect. 1780.

543—KIYONAGA.

15.50 Kakemonoye. Girl dreaming of a robber. Rich color and
splendid impression. 1781.

544—KIYONAGA.

27.50 Kakemonoye. Two girls with samisen box. Rich, broad col-
ors, especially in the orange plaid. 1772.

545—KIYONAGA.

30.50 Kakemonoye. Man folding umbrella over a hooded girl.
The black of the hood comes out magnificently between the
blue and yellow of the umbrella and the orange of the obi.
Splendid impression. 1772.

546—KIYONAGA.

17.50 Kakemonoye. Two girls under cherry tree. This is one of
Kiyonaga's most richly colored pieces; the contrast of soft
orange is here a warm sage-green. 1782.

547—KIYONAGA.

17.50

Kakemonoye. Tall girl opening an umbrella. The texture of the thin overdress is here rendered, breaking broadly against the sage-green velvet of the sash. 1783.

548—KIYONAGA.

10.00

Kakemonoye. Tall tea-house girl with pot of Kaido flowers. Splendid soft impression. 1783.

549—KIYONAGA.

67.50

Kakemonoye. Tall girl in blue, with pattern of ferns. 1784.

550—KIYONAGA.

30.00

Kakemonoye. Hooded girl in wind. Splendid effect of motion. 1784.

551—KIYONAGA.

12.00

Kakemonoye. Tall girl unfastening mosquito net. 1785.

552—KIYONAGA.

88.00

Large square print. Here we reach a high-water mark of Kiyonaga in his most powerful square compositions of this year. The court lady triptych, to which this belongs, has some of the grandest drapery lines in all art. Very rare, early impression. 1785.

553—KIYONAGA.

10.00

Kakemonoye. Lady walking with a boy. The color is faded, but beautiful lines are well preserved. 1788.

554—KIYONAGA.

17.50

Kakemonoye. Two peasant girls at Yenoshima. The lines are here free, but less dignified. 1788.



555—KIYONAGA.

10. 00 Small square print. Three figures near pond in Uyeno.
1789.

556—SHUNCHO.

35. 00 Small square print. Three girls and man near hill. Rare,
beautiful, and early composition of the artist. 1782.

557—SHUNCHO.

35. 00 Kakemonoye. Girl with umbrella and pink fan. 1783.

558—SHUNCHO.

12. 50 Set of two. Country scene at harvest time. 1788.

559—SHUNCHO.

12. 50 Small square. Three girls near canal. 1789.

560—SHUNCHO.

20. 00 Large square. Three girls at exhibition of peonies. 1790.

561—SHUNCHO.

27. 60 Set of two. Group of nine figures at Sumida River. Bright,
sunny color. 1791.

562—SHUNCHO.

25. 00 Set of two. Group of girls in rich interior. Early im-
pression. 1792.

563—SHUNCHO.

55. 00 Kakemonoye. Two girls under umbrella. Good color. 1793.

564—SHUNCHO.

65. 00 Kakemonoye. Tall girl on balcony. 1793.

565—SHUNCHO.

12.50 Large square print. Girls and child attendants. Soft tones of gray and purple. 1793.

566—SHUNCHO.

27.50 Large square print. Group of girls in iris garden. 1794.

567—SHUNCHO.

12.50 Large square print. Group of girls and attendants. 1795.

568—SHUNMAN.

26.50 Set of three. Rich tones of gray, blue and purple. Very fine, sharp, early impression. 1789.

569—SHUNMAN.

26.50 One of the same set; cleaner. Good impression. 1789.

570—SHUNMAN.

22.50 Large square print. Three girls at picnic. 1784.

571—SHUNZAN.

17.50 Large square print. Pupil of Kiyonaga. Cherry-viewing party in Ueno Park. 1788.

572—NAGAYOSHI.

27.50 Large square print. Two tall heads of girls. 1796.

573—NAGAYOSHI.

12.50 Large square print. Group in pleasure boat on Sumida River. 1797.

574—YEISHI.

10.50 Kakemonoye. Man and girl by rice-field. Fine composition. 1789.

575—YEISHI.

15⁰⁰ Large square print. Group of girls. Fine tones of gray, green and purple. 1794.

576—YEISHI.

20⁰⁰ Square print. Group of girls. 1794.

577—YEISHI.

15⁰⁰ Large square print. Group of girls. 1794.

578—YEISHI.

52⁰⁰ Set of two. Group about well. Purples and grays. Very fine preservation. 1796.

579—YEISHI.

12⁰⁰ Portrait of tall girl, seated. 1797.

580—YEISHI.

00⁰⁰ Set of three. Lady's banquet. 1798.

581—YEISHI.

12⁰⁰ Large square print. Very tall court lady. Rich color. 1799.

582—YEISHI.

60⁰⁰ Set of five. Great group of girls performing music. Very rare, brilliant set. 1800.

583—YEISHI.

17⁰⁰ Pupil of Yeishi. Large square print. Three tall girls. 1799.

584—TOYOKUNI.

10⁰⁰ Large square print. Group of figures at Shinagawa. 1795.

585—TOYOKUNI.

10.^{ss} Small square print. Girls beating the cloth. 1796.

586—TOYOKUNI.

15.^{ss} Set of three. Fine daimio group in front of Fuiji. Fine composition. 1796.

587—TOYOKUNI.

31.^{ss} Set of three. Group of girls in high wind. Fine lines of motion. 1797.

588—TOYOKUNI.

12.^{ss} Large square print. Tall actress. 1797.

589—TOYOKUNI.

32.^{ss} Set of two. Very fine portrait of belles. 1798.

590—TOYOKUNI.

22.^{ss} Set of three. Balcony group at cherry time. Splendid combination of purples, greens and blacks. This shows Toyokuni's grandest style, and is in perfect preservation. 1800.

591—UTAMARO.

21.^{ss} Large square print. Three large heads of girls. Though faded in color, showing beautiful values. 1796.

592—UTAMARO.

32.^{ss} Large square print. Large head of girl. Rare print, with beautiful lines, colors and values. 1796.

593—UTAMARO.

27.^{ss} Kakemonoye. Man and girl reading a letter. 1797.

594—UTAMARO.

12.00 Large square print. Girl assisting young man at toilet.
1797.

595—UTAMARO.

80.00 Large square print. Seated girl, in gray dress, wringing
cloth over copper basin. Magnificent lines. 1798.

596—UTAMARO.

80.00 Set of three. Group of girls and children on bridge. Though
somewhat faded, this is drawn and composed in Utamaro's
grandest manner. Good impression. 1799.

597—UTAMARO.

35.00 Set of two. Girls near Sumida River at night. Splendid
night values. 1800.

598—HOKUSAI.

150.00 Large print. Horseman and attendant in snow. About 1810.

599—UTAMARO.

22.50 Large square print. Boy playing drum before girls. 1804.

600—HOKUSAI.

27.50 Small square print. Monkey Bridge of Kai. About 1816.

601—HOKUSAI.

26.00 Ferryboat on Sumida River. About 1825.

602—HIROSHIGE.

30.00 Triptych. Great gorge of Naruto. Beautiful tone and per-
fect preservation. About 1850.

603—HIROSHIGE.

17.⁵⁰ Ishiyama in moonlight. About 1865.

604—HIROSHIGE.

10.⁰⁰ Shower on karasaki pine tree. About 1865.

605—HOKUSAI.

17.⁵⁰ Man with horse at dusk. About 1825.

606—HIROSHIGE.

20.⁰⁰ Nagakubo Bridge. About 1866.

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